NEXT ISSUE!

How can we possibly top an issue starring THE GREEN SLIME, GODZILLA, and Dr. Fredric Wertham, you ask? With great ease, we hope. Next time we're hoping to set our readers a-buzz with a royal TMT filmbook treatment of **THE RETURN OF THE FLY.** *As if that weren't enough fang we'll be the first to admit that it isn't), we've also got an in-depth profile on the*

great Lon Chaney Jr. who continues to follow in his father's menacing footsteps. Author Ron Haydock talked with Lon Jr., and together they'll be bringing you a full report on Lon's complete terror career.

We've also got a special sneek preview of **BATTLE FOR THE PLANET OF THE APES,** *the fifth and last entry into Fox's simian series. To keep you areast of other dire developments in the world of Monstermoviedom, we've got another, updated edition of our* **Late Film Round-Up** *feature. Including reviews of* **THE CREEPING FLESH** *and* **ORGY OF THE LIVING DEAD. GODZILLA** *will be on hand to make his acceptance speech and thank his fans for voting him their* **Favorite All-Time Monster,** *as well as to announce the lucky winner of a complete set of TMT issues.*

Our perenially promised piece about the rediscovery of the lost classic, **MYSTERY OF THE WAX MUSEUM,** *is hereby once again promised to appear in our next issue. Plus we'll have scoops on the comics, all the regular TMT features, and even a* **MONSTER'S BILL OF RIGHTS.** *All in all, it looks like an issue well worth holding your breath for... although you won't get it any faster if you do.*

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60¢

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the Monster Times

The Winner and Still Champ:

the Big G!

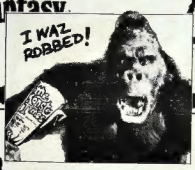
"It behooves me to accept this honor (of which I am so deserving) with gratitude and humility. I am thrilled and more than a little bit moved by THE MONSTER TIMES readers' keen judgment and acute awareness of my greatness. Besides, if you hadn't voted for me, not only would I have been severely disappointed, but I would'a had to lean on youse a little too, see . . ."

Coming soon***GODZILLA in
"The Monsters That Devoured Canarsie!"
in an upcoming issue of TMT!
TREMENDOUS! STUPENDOUS! NOT BAD!
Watch for it!

The World's First Newspaper of Horror, Sci-Fi and Fantasy

The Monster Times

Volume 1, No. 22



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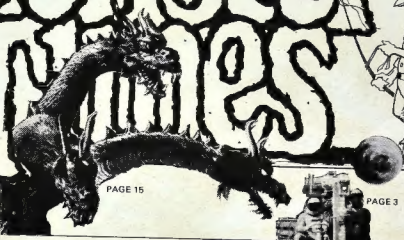

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3 **THE GREEN SLIME ARE HERE:** Slime marches on and TMT reporter M.C. Richards follows them down their trek to oblivion.

6 **E.C. DOES IT:** Media Editor R. Allen Leider unveils the newest of the British-produced E.C. films, THE VAULT OF HORROR.

7 **E.C. OR NOT E.C.?:** That is the question, and here with some answers is Dr. Fredric Wertham, author of SEDUCTION OF THE INNOCENT.

9 **THE MONSTER SCENE THAT CONQUERED THE WORLD!:** Another eerie edition of our Monster Scene feature; this time including a report on King Kong's 40th birthday bash.

10 **THE STUDIO THAT DRIPPED BLOOD!:** Far-flung fright correspondent Brian McFadden takes you on a terror tour of England's Shepperton Studios, part-time home of Cushing and Lee.

13 **A KLINE KOLLECTORS' KLASSIC:** Fanzine reviewer Jeffrey H. Wasserman takes a long, loving look at a new Robert Kline Portfolio, a steal at half the price.

15 **GHIDRAH & GODZILLA & GHIDRAH & GHIDRAH:** Moviedom's mightiest monster (and Winner of TMT Monster Poll) is back, with a few unkind words about Ghidrah, his 3-headed rival.

16 **MONSTERS ON THE ROCKS:** Our centerfold is a breathtaking rendition of the Monsters' Mount Rushmore, a moving tribute to the most magnificent monsters of all time.

19 **ALL THIS AND GENESIS II:** An incisive report on Gene (Star Trek) Roddenberry's latest TV space opera.

23 **THE CREEP TELLS ALL!** The host of New York's CREATURE FEATURES show drops his disguise to talk with R. Allen Leider, another highly respected creep.

26 **THE TICK HEARD 'ROUND THE WORLD:** That's the TMT Teletype, and here with the latest batch of nefarious news items is our man-about-monsterdom, Bill Feret.

28 **RESULTS OF THE 1ST ANNUAL TMT MONSTER POLL!:** This is the way you, the reader, voted . . . and there were quite a few surprises. Check your opinions with the fans' consensus.

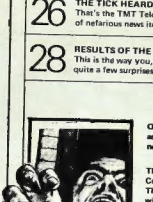
Before we get into the subject matter of the issue at paw, we'd like you all to plug in your thinking electrodes for a moment and see if you can come up with the answer to the TMT Problem of the Month. Here goes: If you had $5 and you sent in an article to TMT, and we accepted it and said we'd pay you $35 for it at the end of the month, then how much would you have at the end of the month? Whilst you ponder this puzzling problem, we'll move on to preview the wonderful issue of TMT that you now hold in your tremulous claws.

This issue kicks off with our long-promised and (*we hope*) long-awaited tribute to THE GREEN SLIME, an understandably unsung epic released here back in 1967. TMT scoopster M.C. Richards has the whole story about one of the greatest slimes against humanity ever committed, by alien invaders in league with publicity dept. hacks. We were also fortunate enough to get a real scoop this time out–a controversial rebuttal to the comics-are-good-for-you position by Dr. Fredric Wertham,the very same highly distinguished shrink whose infamous tome, *Seduction of the Innocent*, was instrumental in establishing the much-hated Comics Code Authority. Moving along in the E.C. vein (*located right near the jugular*), we've got a report on Amicus Films' latest E.C.-based fright film, **THE VAULT OF HORROR**, plus a tour of Shepperton Studios where Amicus holds forth. Brian McFadden, a newsman of great renown, acts as your TMT guide through The Studio That Dripped Blood! A profile on "*The Creep*" horror host of **WNEW-TV's CREATURE FEATURES**, the solution to the **MYSTERY OF THE WAX MUSEUM**, and . . . *the results of the 1st Annual TMT Monster Poll* are also on view within.

TMT Dept. of Corrections: We're finally getting around to correcting a serious error that appeared all the way back in TMT 16. In one of the captions for Godzilla's column, that mighty monster was identified as "*the Great Queen Beast*." That should have read "*the Great Green Beast*." This error has led to a good deal of misunderstanding, as might be imagined, but now stands corrected. Incidentally, Godzilla wants to thank those TMT readers who voted him as their all-time favorite monster. Despite a slight language difficulty, the Big G. remarked, "*Thanks. I'm glad I was choosed.*"

Answer to the TMT Problem of the Month: $5.

Joe



Our heart-clutching cover this issue was conceived by Amicus Films and the Cinerama Releasing Corp., and borrowed by us. We'd like to thank them for conceiving it and ourselves for borrowing it, although not necessarily in that order.

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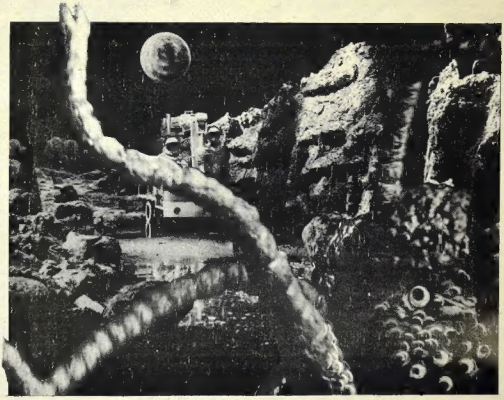
The Green Slime

This space lady is really in trouble . . . not only does she have a fishbowl on her head, but she's being hotly pursued by an amorous Green Slime who can't keep his tentacles to himself. From one of the many exciting, epic scenes that appear in the pressbook but not in the film.

Although, as we all know, Slime waits for no man, TMT reporter M.C. Richards somehow managed to catch up to the stars of this article. The Slime in question are of the green variety, which, it may be noted, is also the color of money—and money is the key word in the history of our slimy heroes. The producers of this film really had the slime of their lives conducting the ad campaign, which ranks as one of the loudest, most obnoxious campaigns ever to give monsters a bad name. M.C. fills you in on all the down & dirty details herewith. . . .



Spacemen approach one of scores of Green Slime that have overrun the Gamma III space station. The Slime invasion almost makes the earthly roach problem pale by comparison.

THE GREEN SLIME
BY M.C. RICHARDS

Since the release of GODZILLA, KING OF THE MONSTERS back in 1956, American movie-goers have been barraged by an unending deluge of assorted aliens, creatures, and what-nots from those wonderful people who originally brought us Pearl Harbor—the Japanese. But that's not meant as a slur against our current ally . . . just against their monster films

which have been, for the most part, abysmally bad! One might make a case for the first **GODZILLA**, its gloomy black and white photography, half-way intelligent script (*and not entirely old-hat in those days*), and dour-faced Raymond Burr (*whose sequences were skillfully integrated into the American sequences*) making it far and away the best of the island nation's monster movies. And the early color films, **RODAN, THE FLYING MONSTER** and **THE MYSTERIANS**, weren't half-bad either. But by and large, these films have consisted of men in childishly designed monster outfits trampling through those expertly-constructed miniature cities in the vaguest excuse for a script.

One film which sought to escape this mold was a 1967 American-Japanese co-production which was originally titled **INVADERS FROM BEYOND THE STARS** and which saw release in Japan as **BATTLE BEYOND THE STARS**. Two years went by before M-G-M decided to pick the effort up for American release. The country was enjoying a fad which was known as *"camp"* originally started by the **"Batman"** television show more than anything else, in which something which was once considered serious was now considered outrageously funny and hammed up all the more for laughs. Thus, M-G-M decided the best way to promote **BATTLE BEYOND THE STARS** was to first get rid of that semi-literate title and replace it with something moronic but catchy, so they came up with **THE GREEN SLIME**, something which lended itself easily to the saturation campaign the whiz boys in the M-G-M publicity department dreamed up.

Alien gives Slime salute in a plea for pan-galactic understanding. Needless to say, it went unheeded.

"Don't shoot until you see the green of their slime," orders armed astronaut as Slime advances. The Slime, however, were capable of producing more of their kind from drops of their own "blood."

SLIME SELLS

Realizing they had a bad film which might garner millions if they played their cards right, M-G-M designed a special *"Green Slime Go-Get 'Em Fright Kit"* for theater owners which promised to wreak havoc in any community, strike abject terror into the hearts of giants, and *"incite a riot in their box office!"* This stupendous kit included *"galling Green Slime bumper stickers," "teeth-gnashing stencils"* so that the local sidewalks would serve as a free ad for the film with slogans such as, *"The Green Slime Are Coming!"* or *"The Green Slime Are Here!"* This particular idea was extensively used to render New York City sidewalks all the more ugly during the film's premiere in that city. Then for the "teeny boppers, college kids and simply wacked-out theater patrons" (*notice the utter contempt!*) theaters could hand out *"greasy, goggling, high-camp, pop-art"* buttons, these being round tin buttons painted green with Green Slime slogans on them. Guaranteed to *"nauseate the nefarious"* were the creepy-crawly rubbery Green Slime toys resembling an octopus and just the type of thing normal American boys enjoy dangling in front of little American girls. And what could be better than to distribute these little knick-knacks through a *Miss Green Slime!* Yes, the promotion boys came up with the brilliant idea of having a beauty contest with the winner rewarded with that lovely name.

Going completely overboard, M-G-M released a record single featuring the film's rock theme which swept the country (*unfortunately, the country was Poland*), and suggested a new dance craze appropriately named *"The Green Slime Two-Step."* Wow, eh? With all this gosh-wow advance publicity going for it,

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one might have expected that THE GREEN SLIME would clean up at the box office. I remember seeing it at the New York City theater during the afternoon of the first weekend it opened along with nine other individuals who had somehow wandered in. Evidently, most people saw through the film's quality in spite of the campaign, but being the completist I was, I had to see if the film was really that rotten. It was.

This man has seen the future . . . his own, at least, and it's not very bright. But then neither was the movie.

THE SLIME OF THEIR LIVES

THE GREEN SLIME was filmed in Japan with a crew predominantly from that country but with a totally Caucasian cast. Heading this monumental film was *Robert Horton*. Some of you may remember him from the old "Wagon Train" series where he made a pretty big name for himself in the late fifties; he thought he was headed for bigger and better things—winding up in THE GREEN SLIME seems to show that, somewhere along the line, things took a turn for the worst in his career. What would any monster film of this type be without a bosomy heroine? In this case, our starlet was *Luciana Paluzzi*, who nearly did in James Bond in THUNDERBALL, and romanced her way through another M-G-M release of the time—CAPTAIN NEMO AND THE UNDERWATER CITY. Winding up the stars was *Richard Jaeckel* who has, luckily for him, gone on to better things since this film was made.

Briefly, the film opens with the news that a giant asteroid, loosened from its orbit, is headed for a fatal collision with Earth a la the good old days of WHEN WORLDS COLLIDE. Since the film takes place some time in the not-too-distant future, the various nations have constructed a space station, a giant wheel called Gamma III. The world's scientists brilliantly deduce that the only way to prevent the asteroid from striking Earth is by destroying it before it comes in contact with our world. For this job, they select James Rankin (*Robert Horton*), who is the typical semi-cynical handsome space jockey (*who in normal circumstances you wouldn't let take you across town in a cab*), to destroy it. Rankin arrives at Gamma III and there the secondary story nonsense gets underway. Seems like Rankin and femme Doctor Lisa Benson had a thing going, but that they broke up and now she loves the commander of the space wheel, Vince Elliot (*Richard Jaeckel*). Rankin and Elliot, formerly good friends, are now bitter rivals and Rankin's being placed in charge of this important mission doesn't set well with Elliot who believes he should get the chance to be the big man in this flick.

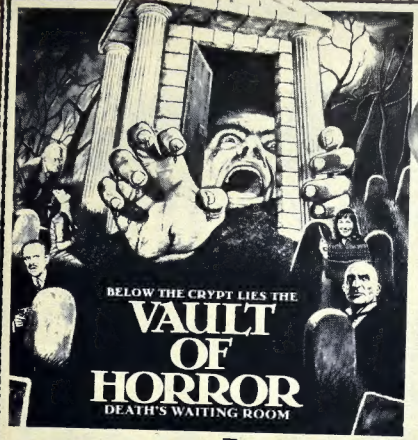
This must be the Green Slime Two-Step the pressbook talks about: "Promote a groovy, intergalactic dance contest," the Slime advertisers advised, "with your leading sub-teen, gum-chomping top 40 R&R radio station to find the young couple exhibiting the most mind-expanding rendition of the GREEN SLIME TWO-STEP. (known in leading interplanetary circles as the 'GASHTLY (sic), INTERGALACTIC GREEN SLIME GIG')." With the increase in the birth rate, the Slime campaigners apparently were counting on there being a good deal more than a single sucker born every minute . . . but, fortunately, they miscalculated.

A space crew headed by Rankin blasts off to eventually land on the giant asteroid and here we get a sampling of the superb special effects consistent throughout the remainder of the film—unrealistic toy spaceships which rate little better than those old corn-poppers seen in the FLASH GORDON serials, and an asteroid which is nothing more than a small one-room sound stage with a few greenish rocks and an ugly-looking swamp. As Rankin and the others prepare to blow up the huge rock, Doctor Halvorson (*Ted Gunther*) ventures away from the party to explore the surroundings and comes upon the aforementioned swamp in which he discovers . . . yep, the green slime. And that's what they are—slime . . . the type in which you find tadpole eggs in your own local mire. Only there's one difference, this slime is moving . . . they're alive! As might be expected, Halvorson carelessly allows some of this organism to become adhered to his space suit.

SLIME MARCHES ON

Working against a split-second time limit, Rankin and his crew manage to set the charges and escape from the planet of the slimes moments before it is blown to smithereens, and return to Gamma III where their uniforms are placed in a special cleansing chamber to be decontaminated. We have a moment or two of suspense reminiscent of the melting of "The Thing" in the film of the same name, as the green slime grows into an eight-foot creature which kills a couple of crewmen before moving on to destroy the rest of the humans. Halvorson is killed in the first encounter, and typical of every monster film ever made, standard weapons prove ineffective in combating the menace. In fact, for every drop of green blood the creature drips, a new monster develops. It isn't long before there are a dozen of the slimes running about. Finally, Rankin and Elliot are united against a common enemy, resolve their silly rivalry, and decide to blow up the entire multi-billion dollar space wheel to destroy the creatures. In short, they do, Elliot giving his life (thereby leaving the door open for Rankin and Lisa to continue their romancing), and the film mercifully concludes with the miniature space wheel and little green slime models catching fire and hurtling towards oblivion. Unfortunately, the film didn't meet a fate of a similar kind.

But in case you missed this classic science fiction film, do not despair! It has recently been sold to television. Our advice: if you're occupied in transplanting Venus Fly-Traps, twiddling your thumbs, or if you're involved in something really important—like reading back issues of MT—then our advice is to forget this film. It just might go away. ■

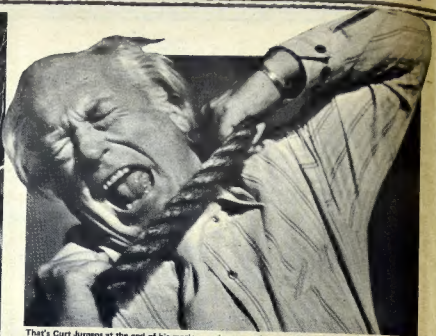


You've read the comic and heard the much-maligned Dr. Wertham's opinions on the matter, and later on in this issue you'll meet Amicus Films' mad mogul Milt Subotsky, but now we'd like to preview that company's latest E.C.-inspired chiller . . . THE VAULT OF HORROR. And here to tell you all about it is the hardest-working man in the monster business, TMT Media Editor R. Allen Leider . . . .

The second in a series of British-produced Amicus films based on the *Bill Gaines-Al Feldstein horror comics of the 50's* has arrived and is being received with appropriate chills and screams. **VAULT OF HORROR** is another anthology type film like **TALES FROM THE CRYPT** only these stories are a bit more eerie. Our heroes are trapped in a mysterious elevator that takes them to a subterranean gentlemens' club where they discuss their weird nightmares. Nightmares? *"All people have nightmares,"* you might say. Not like these THEY DON'T!

Terence Alexander is scalded with acid hurled by his wife in the Amicus film version of E.C.'s VAULT OF HORROR comics. From the "Drawn And Quartered" episode, a combination artist's dream and critic's nightmare.

Daniel Massey and his sister Anna (*children of film great Raymond Massey*) are featured in a delightful piece called "MIDNIGHT MESS" about a greed-crazed heir who punctures the hopes of an inheritance that his sister has with a ten-inch stiletto and later finds himself in a very unusual tavern where he is literally stuck for the drinks. In another episode, Edward Judd (*First Men in the Moon*) is the unhappy beneficiary of an insurance fraud that turns out to be a trip to the morgue for him and his prematurely buried partner, courtesy of two medical school cut-ups who can't seem to study dissection and decide to practice at home.



That's Curt Jurgens at the end of his magic rope in a scene from the "Greatest Trick In The World" episode, in which Curt plays a megalomaniacal magician.

Curt Jurgens is a magician whose lust for the *Greatest Trick in the World* leads him from crime to crime until he winds up at the end of his magic rope. Well, you

DOCTOR WERTHAM STRIKES BACK!

EDITOR'S NOTE: Since the publication of SEDUCTION OF THE INNOCENT in 1954, comic fans and anti-comic fans have been discussing the relative merits of the book, which was a study of the psychological effects of comic books on children.

Even though the book had been out of print up until this year, the debate went on—often in a vicious manner.

THE MONSTER TIMES, in its all-EC COMICS issue, presented an article by Don and Maggie Thompson, entitled "Spawn of Dr. Wertham." It reviewed and criticized the book on a wide variety of points. Here to reply, in defense of his own book, is Fredric Wertham, M.D., author of SEDUCTION OF THE INNOCENT. (For those of you interested in reading the book itself, it has recently been re-issued by The Kennikat Press, Port Washington, New York. The price is $12.50, plus 25¢ postage).

May I make some comments on Don Thompson's article, "Spawn of Dr. Wertham."

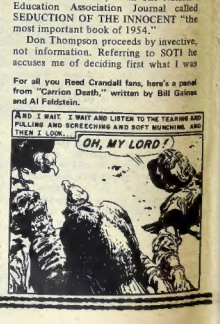
Over ten years ago Joe Pilati was kind enough to send me copies of the fan magazine *SMUDGE* which he edited at that time. Pilati since then has become a noted professional writer. *SMUDGE* was an interesting magazine. Among its contributors were William M. Gaines and Harvey Kurtzman. One of the chief artists was Jay Lynch, who since has become famous for his underground comix. Pilati received letters from such people as Buck Coulson, Richard Lupoff, Jerry Bails, Tom Fagan, Ronn Foss, et al.

One issue of SMUDGE contained a crude personal attack on me in an article by Don Thompson. This was the beginning (so far as I know) Wertham-baiting has become a Thompson family tradition. It goes right up to the present, to the 10th issue of TMT. A few highlights that I have come across:

1. In the SMUDGE article I am accused of preventing the social sciences, "psychiatry, psychology, sociology, etc. from being accepted as sciences." The reason given is that I do "not follow the scientific method." I do not know what credentials Don Thompson has to enable him to accuse me of not being "scientific." My textbook on the pathology of mental diseases has been used for decades in most civilized countries and nobody has ever found a single mistake in it. I was the first psychiatrist ever to be elected a Fellow of the National Research Council in Washington, D.C.; I have belonged for years to the four leading scientific societies in my field; my researches on mass media influences have been confirmed by leading sociologists like C. Wright Mills and political scientists like Harry M. Clor, psychiatrists like C.B. Farrar, late editor of the AMERICAN JOURNAL OF PSYCHIATRY, Dr. Ernest Jones, author of the definitive three-volume biography of Freud, Emil Gutheil, the late editor of the AMERICAN JOURNAL FOR PSYCHOTHERAPY, et al. The National Education Association Journal called SEDUCTION OF THE INNOCENT "the most important book of 1954."

Don Thompson proceeds by invective, not information. Referring to SOTI he accuses me of deciding first what I was

For all you Reed Crandall fans, here's a panel from "Carrion Death," written by Bill Gaines and Al Feldstein.



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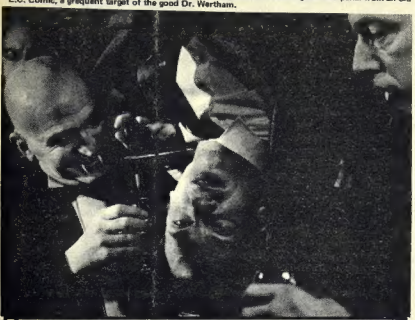
know what they say . . . give a criminal enough magic rope and he'll . . . . well, you know.

The "neat job" is performed by harried housewife Glynis Johns who has a terrible time keeping things around the house clean enough for fussy hubby Terry-Thomas until she discovers the ultimate in organization. And wait until you see how Glynis puts up her special preserves. Yum Yum.

"DRAWN AND QUARTERED" features Tom Baker as an artist's artist with a magic touch—courtesy of a Haitian voodoo witch doctor—and a desire for revenge on the art dealers who cheated him. It's a terrifying twist on the Dorian Gray theme with Tom ripping off one critic after another. If you paint for a hobby, this one will make you think twice.

All five of these delightful vignettes are produced by the team who brought us HOUSE THAT DRIPPED BLOOD and TALES FROM THE CRYPT. They plan in the future to bring us NOW THE SCREAMING STARTS (*formerly FENGRIFFEN*) with Peter Cushing in a new, exciting terror role. The direction is by Roy Ward Baker (*ASYLUM*), with gruesome make up artistry by Roy Ashton, who did Cushing's horrifying make up for CRYPT. The film is fast-paced and provides 96 minutes of thrills and chills you won't want to miss. Chalk up another hit for Cinerama Releasing who continues to bring us the best in high tension terror these days. ■



The drinks are on Daniel Massey in a scene that reproduces on film a gruesome panel from an old E.C. Comic, a frequent target of the good Dr. Wertham.

Michael Craig is yet another British star who submits to the Amicus torture treatment, co-starring in an episode with Edward Judd.

AND SO HAROLD WAS STRUNG UP...HEAD DOWN! THE TAP WAS INSERTED INTO HIS JUGULAR VEIN! AND EACH OF THE VAMPIRES CAME... ONE BY ONE... AND FILLED ITS GLASS...
NOTHIN' LIKE THE REAL STUFF!
I'LL SAY...

That old E.C. that Daniel Massey imitates is "Midnight Mess," illustrated by Joe Orlando.

trying to prove and ignoring "all contrary evidence." (My associates and I collected all contradictory opinions and data.) He makes the completely untrue statement that when a child committed some offense I asked him or her whether he or she read comics. (That never happened. We followed scientific clinical practice, to let a child tell spontaneously what he did, what he liked, what he saw, what he played, what he read, etc.) He even went so far as to say that I have "what is probably the dirtiest mind ever exposed on paper" (sic!). He asserts that a child who reads crime stories exclusively "is displaying a symptom that all is not well in his private world." (This is the non-scientific speaker who does not know that we saw many children who had no other reading matter in the ghettos.)

2. In 1968 he went out of his way in the magazine GOSH WOW! to malign me for "muddled thinking."

3. I used to read Maggie Thompson's letters to fan magazines and was interested that they seemed so sensible. At that time I had become interested in fan magazines as a means of communication against the background of communications in general, for I had found that communication is the opposite of violence. That study has nothing whatever to do with my previous studies on comic books; but in the magazine FREON an article was addressed to fan mag publishers which said "I urge you *not* to send your zines to Fredric Wertham." (This issue also contained the completely untrue statement that I was going to write "on comics magazines like CREEPY and EERIE." In the same issue Maggie Thompson in the best family tradition of Wertham-baiting reaches an all-time low. She criticizes SEDUCTION OF THE INNOCENT saying that "totally sloppy research (which) pervades the book." (What are her credentials for judging scientific research?) She makes it appear, speaking of SOTI, that "the one scientific response to Wertham's writings" was in a publication which she names. She says that in that publication I "was blasted up one side and down the other." (The simple fact is that this publication criticizing me, among other things, for not describing my methods, was published five years before my book came out, before it was written and before it was even planned. The book has a whole chapter on my clinical and psychological methods.)

4. In 1970 Maggie Thompson was at it again. In an issue of DATELINE: COMICDOM she advocated that fan editors not send their magazines to "the author of SEDUCTION OF THE INNOCENT," and said they were within their rights to do that. (Fortunately the fan mag editors didn't go for that. From different parts of the country they sent me their magazines spontaneously and without my asking for them, showing that they disapprove of this totalitarian pre-censorship and McCarthyite blacklisting.)

5. Again in 1970: The book ALL IN COLOR FOR A DIME appeared. In the introduction by Dick Lupoff and Don Thompson is more misinformation about me and the by-now stereotyped attack on "Dr. Wertham's logic." I admire Dick Lupoff, a former fan mag editor who became a noted professional writer and authority on Edgar Rice Burroughs. I can't imagine that he wrote these things; he probably overlooked them. I am accused of "proving that comics cause delinquency." (I did nothing of the kind. I have written books like DARK LEGEND and THE SHOW OF VIOLENCE dealing with crime and delinquency in which comic books are not even mentioned. I have always made it very clear that mass media are just one among many interacting factors, and that the real harm of mass media is causing not acts but attitudes and making susceptible

This panel from Jack Davis' "Foul Play" is probably the most often cited example of gory comics. Personally, we kinda dig it, 'cause it hits all the bases.

immature individuals insensitive to human suffering.) I am also charged with "condemning the comics totally on the basis of bad examples." (Untrue. I refer to the types of comic books illustrated in SEDUCTION OF THE INNOCENT.)

6. The Thompson family tradition of Wertham-baiting goes right on, in 1972, in the tenth issue of THE MONSTER TIMES. I am called a "censor" (although I have a long history of anti-censorship.) The snide statement that my "real name" is one that it is not and never was is in line with the rest of the tradition.

Thompson accuses me of seeing something "dirty" in a comic book illustration. (I didn't see that; it was pointed out to me by psychologists who were shown it by a child.) Thompson says I was "pretty shaken" by the use of the term *mammal*. (How absurd can one get! All these observations were the result of long case histories. All the SOTI illustrations were from comic books.) The entirely false statement is made that "the publisher (of SOTI) sent men out to the stores armed with razor blades" to cut out my bibliography. (This was done by the publisher in a panic caused by the threats of comic book publishers. It had nothing to do with the stores. In my bibliography appeared all the publishers of comic books as they were given in the comic books. It was not my task to name or single out any one publisher or comic book.)

What is the issue? With the aid of my associates I have found, by laborious methods, that the saturation of people's minds with images of cruelty, brutality, torture and sadism can have bad effects. If SEDUCTION OF THE INNOCENT is so bad, how is it that after almost two decades it is still being violently discussed. Hundreds of bad books which appeared during that time have been completely forgotten. Can't one disagree without making vicious personal attacks? I disagree with the Thompsons that Goethe was a comics fan and, as they say, "a Big Name Fan in comics." In none of all his voluminous writings did Goethe ever write about comic strip drawings. His secretary had a Swiss friend who made such drawings and when he showed them to Goethe, Goethe told him that he liked them. To say that Goethe was a comics fan is like saying that Shakespeare was a spiritist who believed in ghosts.

Ten years is a long time. Times have changed. Compared with movies and television comic books play only a minor role. I understand that the Thompsons now have two children. I want to help in preventing their being beaten up in school by older pupils or in the street. That means taking up any factor that may prevent them from leading a peaceful life. Wertham-baiting doesn't help. It is obsolete and only tends to spread hate, hostility and misunderstanding.

Sincerely,
Fredric Wertham, M.D.

What happens if one day while just minding your own business, your life and limbs are threatened by a hideous monster? What if Godzilla threatens to destroy you? What if King Kong trys to flatten you? Or if Dracula tries to nip your neck? What can you do to protect yourself?

Well, you could try to run away, but we at T HE MONSTER TIMES, always concerned with the health and welfare of our readers, have devised a new plan. It's called THE MONSTER TIMES SOCIETY, and it's guaranteed to protect you from all monsters, regardless of their race, creed or color.

Any card-carrying member of THE MONSTER TIMES SOCIETY is fully protected from harm by monster. How can you afford to be without it? You can't, because in these days you never know what kind of monster is trying to get you.

To join THE MONSTER TIMES SOCIETY, all you have to do is send $2 in cash, check or monsterous money order, fill out the coupon and you're in. Besides all that valuable protection, you also get a nifty membership card (good for as long as you live), a membership certificate which we suggest you frame and hang next to your crucifix, and a simply fantastic MONSTER TIMES button. All that neat membership miscellany is pictured above, and as soon as we get your hard-earned money, we'll fly it right out to you. By bat-express, naturally.

So, remember, if you want to be protected from any kind of monster who might be after your flesh, join THE MONSTER TIMES SOCIETY and get in on the fun. You have a responsibility to yourself and all the world's monsters.

Don't forget if monsters attack you, not only won't you be able to read THE MONSTER TIMES, but they'll get thrown in jail, and you wouldn't want to be responsible for that, would you?

THE MONSTER TIMES SOCIETY
Post Office Box 595
Old Chelsea Station
New York, New York 10011

Dear MONSTER TIMES SOCIETY,

I want to be protected from monster attacks. Please send me a life-time membership in THE MONSTER TIMES SOCIETY. My $2 is enclosed in cash, check or money-order, and I've written my name, address and other essentials below.

NAME _____

ADDRESS _____

CITY _____

State_____ Zip _____

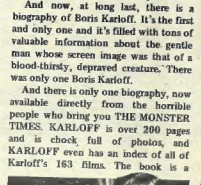
KARLOFF

KARLOFF—the most famous horror actor of all time. The man whose unforgettable portrayal of the Frankenstein monster thrust a new word into the American dictionary. Karloff—the man who has been scaring people out of their minds for years.

And now, at long last, there is a biography of Boris Karloff. It's the first and only one and it's filled with tons of valuable information about the gentle man whose screen image was that of a blood-thirsty, depraved creature. There was only one Boris Karloff.

And there is only one biography, now available directly from the horrible people who bring you THE MONSTER TIMES. KARLOFF is over 200 pages and is chock full of photos, and KARLOFF even has an index of all of Karloff's 163 films. The book is a valuable reference work, an engrossingly interesting book—and it's scary, too.

KARLOFF is available for only $6 (plus 50 cents for postage and handling), and we recommend that you pick it up immediately. You never know who may be watching you!



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THE COLLECTOR

Currently featuring in-depth coverage of comic books, science fiction, sword & sorcery, amateur and professional comic strips, and interviews with top artists in the field. Contributing artists include: KEN BARR, GRAY MORROW, C.C. BECK, RUSSELL MYERS, JOE SINNOTT, ROBERT KLINE, JOHN FANTUCCHIO, DON NEWTON, STEVE FABIAN, STEVE DITKO, and many others. Send $1.25 for a sample copy to: THE COLLECTOR, Bill G. Wilson, 1535 Oneida Drive, Clairton, Pa. 15025.

Badtime Stories

Baneful Berni Wrightson's brought out a bashingly brilliant book; BADTIME STORIES. Regular readers of THE MONSTER TIMES know wrenching Wrightson from his immortal color poster of Boris Karloff's FRANKENSTEIN in the centerfold of MT No. 1, and your bottom dollar can be bet that you'll be seeing more of his morbid phantasmagorically creepish, circusful of ghouls and goblins, freaks and fiends, and doomish demons in future issues of this wonderful monster newspaper.

But in the meanest of whiles, though, you can have a 48 page, permanently-bound slick-paper softcover creepish classic of six soul-annihilating solo stories of mystery and macabre. Berni's weirdly-wrought, wright-on BADTIME STORIES. We reviewed them in MONSTER TIMES NO. 6, recieved so much mail, that we bought a stock of them for you to order from us.

BADTIME STORIES is all Wright, son! Monster-sized (8½" x 11"), and monster-oriented, with color paintings on the front and back covers, and spine-chilling black and white artwork inside, it's a steal at the measly $5.00 per copy we're asking. (Though we won't tell you who's stealing from whom!)

So fill out the coupon below, and send it into THE MONSTER TIMES folk. Would we ever steer you wrong?

Wright-on! Wrightson's writhingly weird workmanship whets my wish-craft for his woebegone worlds! Rush ____ copies of BADTIME STORIES at $5.00 per copy plus 50¢ postage & handling ($5.50 total) to

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BOX 595
New York, N.Y. 10011

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The Monster Scene

In keeping with the current revival of things macabre, all the eerie ephemera that's been appearing lately in places where madmen normally fear to tread will be duly reported in this irregular column, THE MONSTER SCENE . . . brought to you by your friendly fiends-in-the-field at TMT. (. . . listen for the sound of applause).

ROBOT DIES SO THAT HUMANS MAY LIVE

Sim is the name of a selfless humanoid who has provided British medics with the answers to questions that have plaguing members of the medical profession for many millennia.

This frightening fellow is really quite helpful; it's been estimated, in fact, that he and others like him have saved at least a million lives! Sim is operated on at a California medical school and often "dies" on the table several times a day, only to be brought back to "life" in time for the next scalpel and suture session. The computerized robot is constructed to resemble a real man . . . he breathes, blinks, coughs, has a heartbeat, blood-pressure, pulse, and a forehead capable of wrinkling in pain when his artificial system "feels" it. He even has a working tongue and teeth . . . and yet he's never said a word or bitten an incompetent surgeon. In fact, Sim may very well be the man of the future. Maybe he and his ilk will even one day operate on humans in search of answers to questions that, by that time, will have been plaguing robots for many millennia. ■

GIRDLE FROM THE BLACK LAGOON

King Kong, Dracula, and the Frankenstein Monster have frequently been called upon to lend a touch of dignity to otherwise tasteless ads, but this one for Moore Fabrics, a girdle concern, marks—as far as we know—the Creature From the Black Lagoon's first such appearance. He is also probably the first screen monster to star in a girdle ad. The copy for the ad concludes: "Because we give you what you want in narrow elastic, you give a woman what she wants in a girdle. Creature comfort." Get it? You can count on being the first to hear of such firsts as long as there's a MONSTER TIMES to report them. ■

MONSTER CUTS A RUG

There are two Loch Ness Monsters now in existence—one is a great sea beast residing in Scotland, the other a 67 x 40 foot carpet living in a Holiday Inn in downtown Toronto. The latter has been so dubbed because it is the world's largest seamless carpet, weighing in at slightly more than a ton and costing a hefty $14,000. Hailing from Hong Kong, the Loch Ness Monster Carpet is reported to be happy in its new surroundings . . . but then rugs are famous for their indiscriminate nature. ■

KEEP ON TREKIN'

Star Trek is alive and well and living in Boston (among other places) . . . at least the ST re-runs are. Kudos go to Stuart G. Zuckerman of WKBG-TV (Channel 56) for using an oft-neglected ad medium—the milk container—to push the show, which is currently being aired weekdays at 6:30 p.m. Half-gallon containers of Hood Milk (itself a pretty menacing name for a milk company) are decorated with comic strip ads for the ST re-runs on KGB, which bills itself as "Boston's Young Adult Station." To avoid unnecessary accidents, though, we caution our Boston readers and milk-imbibers "not" to read the strip while drinking from the container. Kudos go to the TMT Home Safety Dept. for coming up with that suggestion.

Another ad for WKBG's Star Trek campaign features this DOONESBURY cartoon from the popular syndicated strip by Garry Trudeau. While the strip seems to be taking a mild jab at television addiction, its prominent mention of Star Trek apparently appealed to KBG execs, so they incorporated it into their campaign. According to ratings estimates, the ST re-runs are doing quite well already . . . but then that comes as no surprise. What was and is surprising is the fact that the show was ever cancelled in the first place.

DOONESBURY

By Garry Trudeau

WILL THE REAL CAPT MARVEL PLEASE TAKE OFF

The man you see above is the REAL Captain Marvel. Bill is his first name and he's a captain in the Air Force where he works as an astronautical engineer at the Space And Missile Systems Organization in L.A. Predictably enough, a pair of female admirers presented Bill with a Capt. Marvel suit. This is just the kind of story that no one can resist milking for all it's worth . . . if not for considerably "more" than it's worth. No one but us, that is. ■

KANDLES FOR KONG

Monsterdom's supersimian, King Kong, celebrated his 40th birthday recently at a gala monster mash bash in the normally sleepy town of Anaheim, California. The party took place at the Motion Picture Hall of Fame and Old Movie Theater, and guests included such sinister stalwarts as Ray Bradbury, Robert (and we won't say PSYCHO) Bloch, the widows of Kong composer Max Steiner and special effects ace Willis O'Brien, Marcel Delgado (responsible for all the special effects sculpture on Kong), David Allen of King Kong TV commercials fame, someone with the unlikely name of Forrest J. Ackerman, and a whole bunch of fans. Commemorative plaques were awarded in absentia to Kong co-directors Merian C. Cooper and Ernest B. Schoedsack (who couldn't make it to the party in person due to ill health), as well as to Mrs. Willis O'Brien. Bloch, Bradbury and friends were unanimous in their praise for the misunderstood monster, with Bloch labeling the movie a legend in filmmaking. Bradbury further asserted that Kong had a mighty influence on his career, citing him as one of the factors that put him on the road to writing. A good time was had by all—by all the humans in attendance at any rate. As for Kong, he merely emitted an embarrassed growl, and turned, and stalked away. ■

THE STUDIO THAT DRIPPED BLOOD

BY BRIAN McFADDEN

This violent-tempered vampire was portrayed by Ingrid Pitt in the Amicus film, THE HOUSE THAT DRIPPED BLOOD, one of that studio's most popular (and profitable) offerings on the multiple story vein

Tread softly, Monster-Timers . . . you are about to follow radio newsman Brian McFadden into THE STUDIO THAT DRIPPED BLOOD to hear some first-hand tales from the Amicus crypt. Brian stopped by Britain's Shepperton Studios, the home of Amicus Films (now Hammer's chief terror rival), to, as he put it, "make my way through the very same streets stalked by Boris Karloff and Chris Lee in I, MONSTER." Brian also talked at length with Amicus' master of the macabre, Milt Subotsky, who tells all about the gruesome goings-on at the studio that brought you ASYLUM, TALES FROM THE CRYPT and other horror hits . . .

It was a typically bleak London morning. I had just arrived from Paris, after covering the 24-hour endurance test at Le Mans. I would be spending only two days in London, and I had a number of assignments to finish. But I was determined that I would visit Shepperton Studios before I left for New York. My interest in Shepperton was two-fold. First, I was a movie fan who had seen more than a few films shot at Shepperton, and had a natural curiosity about the physical set-up of the studio. Second, and more important, Shepperton was the temporary headquarters of Amicus Productions Ltd., a firm that was fast becoming my favorite film company.

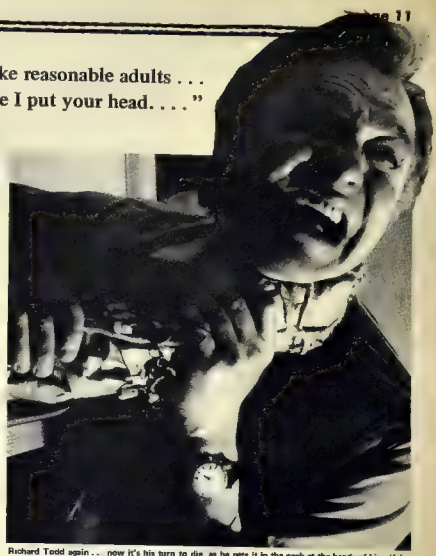
MYSTERIOUS MILT

I knew very little about Milt Subotsky, other than the fact that he and his partner, Max Jacobson, headed Amicus. A friend at Cinerama Releasing Corp. (*which distributed* The House That Dripped Blood *and* Tales From The Crypt) told me that Subotsky lived outside London, had a small office at Shepperton, and spent most of his time reading scripts, re-writing screenplays, and overseeing production on the various Amicus films. I called Shepperton and asked for Subotsky. His secretary answered the phone, and told me her boss was somewhere on the lot, but she wasn't too sure of his exact location. I had arranged for the interview with Subotsky prior to my departure from New York, but I was trying to move it up, so I could be sure of fitting it in. I knew this would be no easy task, since I was fully aware that Subotsky was an extremely busy man. He was putting the final touches on the film, Asylum. I was told in New York that he was currently rushing to complete editing on the new movie, in time for an early British release date. On this particular day, Subotsky was readying the film for a showing before the movie's financial backers. Still, his secretary told me she'd deliver my message, and call me back as soon as possible.

It took less than a half-hour. The call came, not from the secretary, but from Subotsky himself. He said he'd be glad to meet me, and promised to send his chauffeur over within the hour. The driver arrived promptly, and we took off for Shepperton in Middlesex. My chauffeur turned out to be an expert on everything and anything having to do with Amicus. He told me he had been working for Subotsky for almost seven years, and was quite happy with the arrangement. For one thing, he found the movie business extremely interesting. He said he enjoyed driving the stars back and forth from the lot and had fun watching the actual shooting of the films. As we drove along, he pointed out the homes and offices of various actors and actresses he had driven during their assignments for Amicus. Who was his favorite? Evidently, it was Peter Cushing. "That Mr. Cushing, he's quite a guy. He was sitting yesterday, just where you're sitting now. I've driven him many times. He's a real gentleman." My driver explained that

Richard Todd prepares to give his wife the axe in the "Frozen Fear" episode from ASYLUM, written by Robert (PSYCHO) Bloch.

"Look, we'll discuss our differences like reasonable adults . . . just as soon as I remember where I put your head. . . ."



Richard Todd again . . now it's his turn to die, as he gets it in the neck at the hands of his wife's severed arm. Another ironical twist of fate from Robert (PSYCHO) Bloch.

Cushing had been out to the studio the day before to do some last minute dubbing for Asylum.

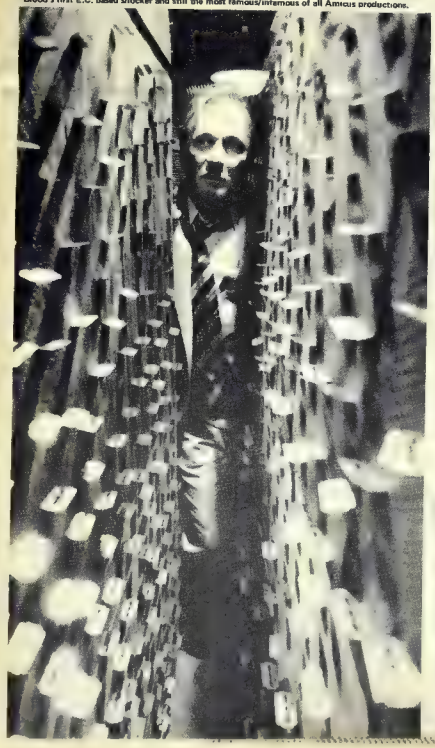
A SHOCKING SIGHT

My first view of Shepperton took me by surprise. I had expected something a little more along the lines of a Hollywood studio—huge sound stages and offices, a regular city within a city. But Shepperton is something else again. From the outside, it looks more like a rural airport than a major studio. The only concession to the Hollywood version is the familiar gatehouse with uniformed guards. We drove past the sound stages and storage areas to a small row of bungalows near the end of the lot, where we met Subotsky.

Milt Subotsky isn't your typical movie magnate. He looks more like a doctor or a dentist. He's a thin, studious fellow, with a kind of shy smile that makes him look like a kid. Forget the stereotyped picture of the cigar-smoking, girl-chasing movie producer. Milt Subotsky is just a very dedicated, likable guy who happens to be in the movie business. Amicus isn't your typical film company, either. There are no frills at Amicus. Everything is functional. Subotsky's "office" is a small bungalow, filled with books, scripts, and pictures of his family. Subotsky puts it very simply: "We take the profits, and we pump them back into Amicus. The more money we make, the more money we put back into the company. In the long run, it pays off, because we make quality pictures." There can be no doubt that Amicus puts money into its films. With the Hammer product getting less and less acceptable, it appears that Amicus may soon rule the British fright film market. Their scripts are intelligent, the acting is first-rate, and the production values are top-notch.

Subotsky and I discussed this last item over lunch at the Shepperton commissary. How could the production values on a film like **Tales From The Crypt** be so high, when the budget was relatively low? According to Subotsky: "It depends on what you do with the money you've got. We always try to get absolutely the best we can for our films, and we can do this because we schedule very tightly and very carefully. This way we get people coming in for one, two, or three days, and shooting all their material. But the only way to get the big names is to have a script they really like.

Nigel Patrick walks a gauntlet of horror in **TALES FROM THE CRYPT**, the Studio That Dripped Blood's first E.C. based shocker and still the most famous/infamous of all Amicus productions.



It's awfully important to get a good script. You get the top stars only in cases where you've got an intelligent script. So, in a picture like **Tales From The Crypt** we can get somebody like Sir Ralph Richardson. Now, he certainly doesn't need the money. He just liked the script and agreed to do the part. In the film **Asylum**, we've got Herbert Lom, Barbara Parkins, and lots of other big stars. Again, they just liked the script and agreed to do the parts."

(While we're on the subject of stars, it might be well to mention that other sources in British film circles indicate one of the screen's top names is apparently coming close to pricing himself out of the business. I was told in London that Chris Lee is charging so much for a day's work that it's becoming less and less practical to hire him. In addition, movie-makers are apparently becoming increasingly alarmed over the growing number of "cheapies" that Lee appears in. There seems to be a feeling that Lee has seriously injured his box-office value by lending his name to too many grade "Z" productions. One film veteran compared Lee to Lugosi· "Lugosi would do anything for the quick money. He'd be in a top-notch Universal thriller one week, then shoot a Monogram cheapie the next. Naturally, the public became wary of Lugosi vehicles. Now Lee looks like he's going the same route. He'll do a fine film at Hammer or Amicus, then follow it up with a foreign quickie. The name Christopher Lee is being associated with too many poor movies.")

Subotsky and I left the commissary, walking past rows of fake trees (*used in* **The House That Dripped Blood**) and plaster tombstones (*used in* **Tales From The Crypt**). We continued our discussion of quality on a modest budget, as we headed for Shepperton's back lot. "One of the best ways to cut cost without sacrificing quality," he said, "is to arrange the shooting schedule with an eye toward the budget." Subotsky gave me the example of a script that called for a scene to be shot in a nearby park. The original schedule called for the scene to be shot on a Sunday. It was to be the only filming that day, and would have necessitated calling in an entire crew at hefty overtime/weekend prices. Needless to say, Subotsky hastily switched the

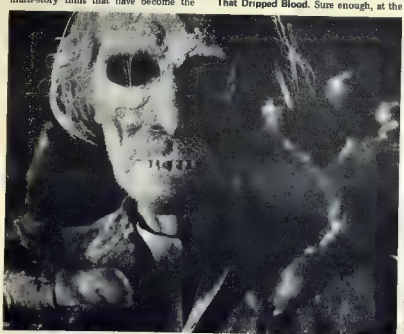
More murderous hands . . this time Robin Phillips is the victim of yet another burst of revenge in **TALES FROM THE CRYPT**. Your average monster's capacity for forgiveness is minuscule indeed.

shooting schedule, eliminating the costly Sunday filming.

ROCK AROUND THE SCHLOCK

Subotsky's penchant for thrift goes back to his first movie assignments. He started with those rock and roll quickies that were so much a part of the 50's. His first film was **Rock, Rock Rock**, for which he wrote both the script and the music! He remembers it this way: "I had never written any music before and I didn't know anything about notation. But I had seen the picture **Rock Around The Clock**, and I figured I could write material just as good as the stuff they were singing, so I tried it. As it turned out, a song that I wrote for Frankie Lyman in the film became a big hit here in England, and I still get royalties from it."

Those early rock films also gave Subotsky his first experience with multi-segment films. In those days, he would write a script to tie together various musical numbers. Now, in the multi-story films that have become the



If this scene looks familiar, it means that you've been reading THE MONSTER TIMES. In fact, hardly an issue goes by that doesn't have this shot in it. At the risk of being redundant, it's Peter Cushing with black tape over his eyes in an episode from TALES FROM THE CRYPT. Of all the shots of clutching hands reaching out for revenge, this is still our favorite.

Amicus trademark, Subotsky ties together various terror tales into a horrifying whole. Why does he concentrate on the multi-story concept? "For one thing, it's very hard to sustain a single story over 90 to 100 minutes, which is the length of most films today. With a multi-story film, we can tell four or five stories, with no fear of boring the audience. If one particular story isn't as good as another, then the audience says, 'Oh well, we'll wait this fifteen minutes or so, and we'll be into another segment.' If we shoot the film, and find that one of the stories doesn't work all that well, we can cut it down, so it runs only about a reel, rather than three reels."

By now, we had reached Shepperton's back lot, and Subotsky was busy showing me the English village set that he used in **I, Monster**. The false fronts of the Tudor buildings were made of plaster that looked exactly like stone—so real that I thought it was stone, until I actually touched it and realized the "stones" were hollow. Most of the set (*which was originally built for* **Oliver**) remains intact, with the exception of the rotting canvas hanging from many of the fake windows. The canvas gave the windows a curtained effect, and, needless to say, if the set is used again, the *"curtains"* will have to be replaced.

We left the back lot, and walked through the studio's plaster shop, where craftsmen were busy building everything from fake gargoyles to phony fireplaces. We watched the men spread plaster on stretched burlap, the same way you or I would spread peanut-butter on a piece of bread. Then an artist came over, and began etching designs in the still wet plaster. When the plaster dried, Shepperton had a brand new tombstone! That display, naturally, turned the conversation back to fright flicks. "A horror film," said Subotsky, "is a work of the imagination, designed to frighten people while they're sitting in the security of their movie seats. I was brought up on fairy tales as a child and I guess the child is still with me. I think of a horror film as an adult fairy tale. I make them for others, because I enjoy them myself."

THE "HOUSE" IS NOT A HOME

Now, Subotsky and I were making our way across the Shepperton lot, where he promised to show me the original **House That Dripped Blood**. Sure enough, at the edge of the studio's property, there was an old gatehouse that I immediately recognized. The main portico was there, the stained glass windows, and the gargoyles standing watch over the front entrance. But something was missing. The house, for some reason, wasn't as big as it appeared on the screen. Subotsky explained that he had workers add a false front to the left side of the building, after he realized that the original building just wasn't large enough. That wasn't the only job for Shepperton work crews. The house, now used as a storage area for props, is only a few yards from the heavily traveled roadway that encircles the studio. False trees and a fake gate had to be used to shield the building from the busy highway.

Subotsky and I had one more stop to make before he saw me off. He said he wanted me to take a look at the stage he used for most of the interiors on **Tales From The Crypt**. We walked inside the huge, hangar-like building, and I was prepared to shudder at eerie sets and mysterious surroundings. To my surprise, I found myself smack in the middle of a harmless fairy tale set. The irony of it all! Here I was in the very heart of the "Studio That Dripped Blood," expecting to get a glimpse of some hot horror hit in the making. Instead, they were shooting a new Peter Sellers movie—**Alice In Wonderland!**

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FANZINES

THE ROBERT KLINE PORTFOLIO

A REVIEW BY JEFFREY H. WASSERMAN

THE ROBERT KLINE PORTFOLIO, *forty-eight pages (including two fold-outs) with a full color, wrap-around cover, published by Fantagraphics, 7263 Evanston Road, Springfield, Virginia.*

THE ROBERT KLINE PORTFOLIO, a collection of some of Bob Kline's best artwork from the past three years, is a combination of the old and the new. Reprints from the comics fan magazines *Squa Tront, Pow, Rocket's Blast-Comic Collector, Fantastic Fanzine, MCR, Comicology* and *I'll Be Damned* constitute the old. The new is represented by never-before-published illustrations.

From page to page, one can notice the many styles that Bob has at his calling. The wrap-around cover is purely linear with the only shading provided by colorful blends of blues, yellows and greens. Greys and blacks dominate the lead illustration and many others. Many pages are distinct black and white drawings.

Bob's favorite drawing subjects are dinosaurs and serpentine animals. Where he finds his models is beyond this writer's imagination, but Bob does manage to capture the fierce, menacing, and, *would you believe*, cute aspects of these long-dead reptiles. They populate the portfolio as spirits being conjured up by a half-naked priestess: grinning lizard-men, horse-like creatures, sea serpents, slugs, and man-slayers. Of course, there are the usual, run-of-the-mill tyrannosauruses, pterosaurs, stegosaurs, and brontosauruses; all beautifully rendered.

While this book could conceivably pass as a guide for prehistoric animals, it does not stop there. One can revel in the artwork of these pre-dawn creatures and still have room enough to enjoy the other scenes and the publication has to offer. One section of the book is devoted to Conan and warring barbarians, all of whom are defending scantily-dressed women and fighting off a variety of beasts that not even Ed Sullivan could have booked for an entire television season. Science fiction is represented by a scene of murder in space, rampaging robots and extraterrestrial life. To these two categories, add a soupcon of pure fantasy and a full page *illo* of comic artist Jim Steranko with the portfolio's publisher and the book is completed.

The following are a few of this writer's favorites in the collection:

The opening illustration for the book is a scene in outer space where a murder has been committed. One star explorer is shown cocking his futuristic hand gun, while the other spaceman floats off with his entrails gushing out through a large rent in his once-pressurized suit. The murderer is smug and content in his evil deed. No emotion of the murdered can be discerned; only the blackness of space can be seen through the cracks in his helmet's glass visor. The thought of murder in space is shocking as there is no one to call upon for assistance and no one to witness the murder. This is quite reminiscent of the movie *2001: A Space Odyssey* in which a computer/robot crushes an astronaut in space.

The cover, and in particular the back part of it, is a fantastic *colorama* of an orange tyrannosaurus readying for battle against a green/yellow stegosaur. While all this goes on, a three-dimensional television crew stands by on their tractor/mobile unit atop a ridge to film the coming struggle. The cover does not boast of rich textures as the interiors do. In its favor, however, are bright colors which contrast with each other and are the highlight of the cover.

The two fold-outs are battle scenes: a caveman protecting his mate from saurian humans, and an armored barbarian in the vein of Conan fighting a wolf-pack and a winged monkey (shades of the *Wizard of Oz*!). Although both are beautifully done, this writer sees no reason for their insertion as fold-outs. They would have suffered as regular two-page spreads. The fold-outs should have been included only if there were *three*-page spreads. After all, that is what fold-outs are for . . . or has *Playboy* been making mistakes for all these years?

THE ROBERT KLINE PORTFOLIO is a well-deserved crowning achievement for these past three years of Bob's work. The portfolio has been carefully printed, bringing out every stroke of Bob's pencil and pens. This new printing does more justice to his art than the original printings ever did. It is an item that lovers of comic and fantasy art cannot do without.

THE ROBERT KLINE PORTFOLIO is also available for $2.50 plus 29c postage and handling from THE MONSTER TIMES BOOKSHELF, P.O. Box 595, Old Chelsea Station, New York 10011.

This stupendous compendium of magnificant art is all from the ROBERT KLINE PORTFOLIO. Kline, long a fan favorite, will be doing artwork for the brand-new STAR TREK animated television program which debuts this fall over NBC-TV (check this issue's teletype for that scoop). Kline has also done work for some upcoming underground comics, so this portfolio of work shows Kline in his fan period, a period he has now forsaken for greener pastures, and more money even.

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We thought this issue was sold out, but we have found 100 more and they are really made available at this special price.

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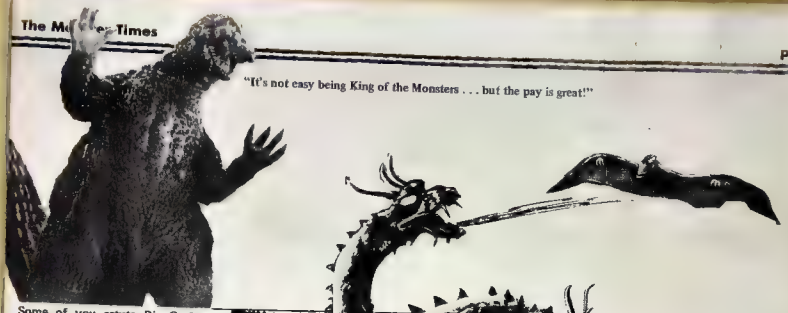
"It's not easy being King of the Monsters . . . but the pay is great!"



Some of you astute Big G. fans have undoubtedly noticed that our resident King of the Monsters hasn't put in an appearance for a few issues now. Well, you can rest easy for, even as all good things must come to an end, Godzilla's period of silence is now over. He's got quite a bit he'd like to get off his gills so, without further ado, here's the man . . . er, monster . . . himself.

THE TRUTH ABOUT GHIDRAH or THREE HEADS ARE BETTER THAN NONE

by Godzilla

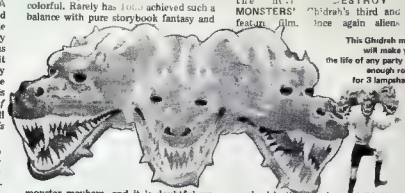
Greetings, Godzillaphiles, it's me, the Big G., and I've been busy once again recalling my cinematic past for your Godzilla scrapbooks.

As promised in TMT 15, Ghidrah's here along with his complete filmography, and big daddy bolt-breath is just rearin' to "relive his *"finest moments."* And now, for the first time in recorded history, Godzilla introduces to the civilized world the talented tongue (s) of that 3-headed crumb (s)

First head: Hi!
Second head: H[illegible]
Third head: Go[illegible]beering.
Al, three heads: We (I, us) are t[illegible]om, here today to discuss my (his, her, our) movies. I (you, me) hope you (him whom?) like this (that, the other thing)
First head: it's not clas[illegible]ic!
Second head: Shut up[illegible]the s[illegible]
Third head: Fellers, let's s[illegible]p t[illegible]s silly bickering and put our heads together!

CLUNK! (BRUNK, SLUNK!) THE THREE-HEADED SUPERSTAR

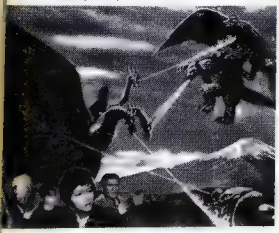
Ghidrah has had starring roles in three Japanese feature movies, and his following is quite large indeed. A triple-domed interstellar dragon capable of emitting an enormously powerful electrical charge, Ghidrah is similar in both design and function to a creature appearing in a foreign film of the early sixties entitled **SWORD AND THE DRAGON.** His initial effort, **GHIDRAH,** THE THREE HEADED MONSTER was originally titled THE GREATEST BATTLE ON EARTH and followed the previous film of the series, **GODZILLA VS. THE THING.** Released in 1965 and distributed by the Walter Reade Organization, the movie was humorously paired with an MGM Elvis Presley opus called **HARUM SCARUM** and both hit local movie houses around the holiday season. Cinematically, this is probably the best example of Toho's horror cycle. It is well acted (*within reason; dubbing, of course*), the plot is clever and well defined (*a subplot. a lovely princess is possessed telepath[illegible]by a mariner's [illegible]ad experienced [illegible]nster's [illegible]*) and the special effects are clean and colorful. Rarely has Toho achieved such a balance with pure storybook fantasy and GH[illegible]GETS HIS Th[illegible]ly logical st[illegible] the [illegible]ESTROY MONSTERS' Ghidrah's third and [illegible] feature film. [illegible]nce again aliens ar[illegible]



This Ghidrah mask will make you the life of any party . . . enough room for 3 lampshades

monster mayhem, and it is doubtful we will see the likes of this enjoyable funfest again.

Ghidrah literally was **MONSTER ZERO** *(although for some unknown reason he is referred to as "King Ghidorah" in the script)*, and this second film is a half-hearted attempt to recapture the glittering sci-fi spectacle of Toho's original classic, **THE MYSTERIANS.** Even with the late Nick Adams on hand *(Adams also starred in the Japanese* **FRANKENSTEIN CONQUERS THE WORLD**), the film is clearly an expensive yet uninspired rehash of familiar characters and themes. Alternate titles **INVASION OF THE ASTRO MONSTER, INVASION OF THE ASTRO BEAST.**



Godzilla gets a lift from Rodan, the better he might do battle with Ghidrah, his triple-headed foe, while Mothra helps out below. The World-Conquering Business grows more competitive by the day

The Big G's got Ghidrah so confused that he doesn't know which way to turn . . . & that can be bad when you've got three heads.

involved in the premise, but this time the monsters are given far more screen footage, and the result is one of the most humorous and exciting battles in horror history! Virtually all the Japanese creations are present, including the Spiega *(from* **SON OF GODZILLA**) and, oddly enough, Angurus, who hadn't shown his spiny face since his initial debut in **GIGANTIS** ten years before. Oh! Ghidrah really gets his lumps in this one, as all the patriotic monsters of Earth team up and work together for the very first time. Gosh . . .!

Well, knowledge seekers, I see that time is running short and my writings overlong, so, until next time, chin up, chest out and remember . . . **MAY GODZILLA BE WITH YOU!** ■

BILL NELSON

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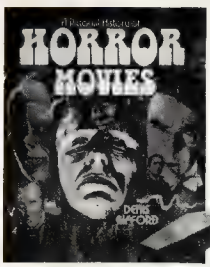

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GENESIS II A NEW TREK INTO THE UNKNOWN!

by R. Allen Leider

How well do you know your cryonics? Did you know that Ben Franklin was considerably bugged by the fact that he couldn't be kept in deep freeze after death so that he might later be revived and check out how the country was doing? Did you know that Walt Disney once considered putting his body in deep freeze for a similar purpose? That today the bodies of many people are being entrusted to cryobiologists in hopes that they will one day be brought back to life? That NASA is currently studying the possibilities of suspended animation? Well, it's all true, and now producer Gene (Star Trek) Roddenberry is getting into the suspended animation racket with his proposed teleseries GENESIS II. Here with all the pertinent details is TMT Media Editor R. Allen Leider . . .

Shades of Buck Rogers! It's **Genesis II**, latest wonder from the creator of Star Trek, Gene Roddenberry. His latest project premiered late last month with the hope that it will be picked up for the upcoming '73 season.

Genesis II combines the finest elements of several classic sources and blends them with Roddenberry's own masterful know-how into a futuristic montage geared for the serious science fiction audience. That same audience still follows Star Trek even though it's been off the networks for several years.

The basic premise of **Genesis II** is right out of Buck Rogers. A young scientist *(Alex Cord)* is experimenting with suspended animation for a NASA project to send men to Jupiter's moons. Deep in the bowels of the Carlsbad Caverns, NASA has constructed a mammoth underground complex of laboratories and offices. This complex is joined with other underground sites by means of a super-powered subway shuttle car. The super subway is required because conditions above ground are not favorable to sea or air travel.

During the experiment disaster strikes. The complex crumbles, trapping Alex in his hibernation . . . for 154 years. In the year 2133 an exploratory party of survivors finds and revives him. Thus he is born again, into a world that has changed considerably.

Marietta Hartley essays the role of the lovely Lyra-a, a Tyranean beauty who, in addition to the usual components, also boasts two hearts and two navels . . . just in case.

Dr. Hunt and Lyra-a take a stroll through the future.

WORLD OF CHANGES

The world of 2133 has two factions. One is known as **PAX** for Peace. These people have saved all the world's art, literature and cultural artifacts, the remains of the ruined NASA stronghold. The other faction lives in the city of **Tyrania**, a warlike encampment which hides a terrible secret.

Alex's guide through his readjustment is Lyra-a. A mutant like all Tyranians, she possesses two navels, two hearts and a strict control over her basic emotions, much like Mr. Spock of Star Trek. Lyra-a enlists Alex to help her thwart the **PAX** forces, who she claims are looters, and not the saviors of culture!

What is the truth? Who is the enemy, the seemingly peaceful Paxians or the hedonistic Tyranians? What is the horror that exists beneath the white towers of Tyrania and why is Alex suddenly the most valuable human on the planet Earth? Questions like these lead us in further and further into the new world of **Genesis II**.

The **Genesis II** pilot was produced by Warner Brothers Television under the expert direction of John Llewellyn Moxey. The skillful and convincing cast includes Ted Cassidy as a Pax agent descended from Comanche Indians, Percy Rodrigues as Isaac Kinabridge, head of the Pax council, and Lynne Marta as Harper-Smythe, another Pax agent and ultimate *"Ms."* of the 2133 unisex cult.

HOPE LIVES!

The mood of the proposed series is one of hope. As the Pax guide tells us, *"The Earth is renewing herself. The sky is bluer than before, the oceans are clear again and the lakes and rivers again teem with fish."*

Episodes planned to follow the pilot promote Alex Cord, as scientist Dylan Hunt, to the head of Pax squad "Twenty-one."

Producer Gene Roddenberry explained that, *"Each of the new Earth's varied communities, centered around some essential element of our own time, will be probed for its values and used as a model with which we can examine today's civilization. In this way,* **Genesis II** *is as much about 1973 as it is about 2133."*

In creating the world of 2133 A.D., Gene Roddenberry enlisted the best world-creators in the business. Gilbert Clayton and his associate, George Fowler, worked closely with Cal Tech scientist Dr. Green *"perfecting"* the probable technology of the time. The sub-shuttle car used on the show, which links the continents together, is as much fact as fiction. Cal Tech scientists have a rudimentary system for boring through the Earth's crust with laser beams to form the type of smooth-surfaced tubes used by Roddenberry's super-subway. Oddly enough, the **Genesis II** team did not discover that this was so until after they had *"created"* the subshuttle as a permanent part of the series.

FUTURE TENSE

Soon 2133 A.D. blossomed out all over the Warner Brothers lot. Costume designer William Theiss had finished his futuristic garb for the Tyranian soldiers, courtesans and others. The *'others'* are part of the mystery of Tyrania. The Paxians' dresses and uniforms are more utilitarian than the soft, fur-trimmed clothes of the Tyranians, stressing the essential difference between the two cultures. The show's ultimate weapon, in a world where it is forbidden to take another life, is the 'STIM', an ultra-sonic pleasure-pain device based on brain wave interference. It is used like a sword and can bring the victim either the ultimate in pain or pleasure experiences without physical damage or death. Naturally, STIMs are a prime source of power for the Tyranians.

The hibernating Dr. Hunt is discovered by a PAX exploratory party. When he awakes, he'll discover he's suddenly become the most important person on the planet.

Genesis II is a natural for the old Star Trekkers and the new SF fans. The show is the ultimate model of perfection in both production and conception. It has enough flexibility for endless variations and directions for the theme to follow. The photography is gorgeous. After the ill manner in which the networks handled Star Trek, it is hoped that **Genesis II** will be dealt with more intelligently. ■

The Horror Called Rosebud!

WOW, HOWARD, LOOK AT THAT! IT'S FANTASTIC! I'VE GOT TO HAVE IT!
MANY STRANGE THINGS CAN HAPPEN TO THE MOST ORDINARY PEOPLE, EVEN ON A TYPICAL SATURDAY AFTERNOON...
ANTIQUES
SCRIPT: BILL FERET
ART: JIM JANES
LETTERING: DUBÉ
I'LL BE GLAD TO GET RID OF IT! YA CAN HAVE IT FOR $50! IT'S BEEN SITTIN' HERE FOR MONTHS!!
I'LL TAKE IT! WHAT IS IT, ANYWAY? IT LOOKS LIKE SOME KIND OF GIGANTIC SURREALISTIC ROSEBUD! AND THAT STONE IS SUCH A STRANGE SHADE OF RED!
I GOT IT ALMOST A YEAR AGO FROM THE ESTATE OF THAT CRAZY PROFESSOR CRIMMINS WHEN HE DIED! HE HAD IT SITTIN' IN HIS GARDEN!
DELIVER IT AS SOON AS YOU CAN! IT'S GOING TO GO IN OUR GARDEN ALSO!
WAIT A MINUTE, MISS! THIS GOES WITH IT! THEY FOUND THIS AMONG CRIMMIN'S PAPERS! HAS SOMETHING TO DO WITH THE STATUE!
HE SAID SOMEWHERE IN ASIA, BUT WHAT WOULD A LATIN SCROLL BE DOING IN ASIA? KAREN, THERE'S SOMETHING A LITTLE SPOOKY ABOUT THIS WHOLE THING!
NONSENSE! AND WITH WHAT LATIN I REMEMBER FROM COLLEGE, MAYBE I CAN TRANSLATE IT, AND FIND OUT WHEN AND WHO CARVED IT!

IT DOESN'T MAKE SENSE! IT'S NOT EVEN REAL LATIN! HONESTLY, WHAT DOES 'TERRA FABIUM AVE RUORUM CRA EOS VULCRATOS ORA LEVITATUM' MEAN IN ANY LANGUAGE?!
Terra fabium ave ruorum craces
vulcratus ora
AAAAAAAAAIEE!
OH MY GOD! NO! NO!
Moral: EVERYONE KNOWS DEMONS SHOULD NOT BE TAKEN FOR GRANITE!!!

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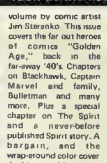

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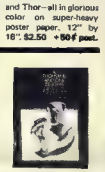

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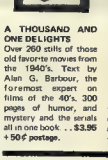

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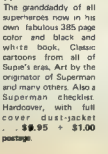

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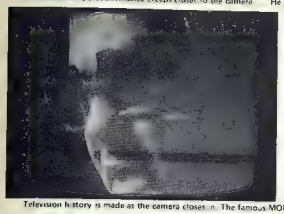

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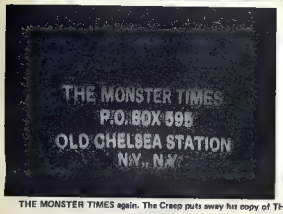

THE MONSTER TIMES again. The Creep puts away his copy of THE MONSTER TIMES, but don't worry . . . there'll be plenty more thrilling, spine-tingling TMT plugs in the near future! Watch for them!

THE CREEP CUTS UP!

by R. Allen Leider

In TMT 19 we proudly heralded the Return of The Creep, WNEW-TV's CREATURE FEATURES horror host. In TMT 20, we announced that The Creep was cutting out . . . and he did, but only for a few weeks. By the time you read this, The Creep should be once again reigning supreme, fully restored to his throne of terror and firmly ensconced in the minds and hearts of his fiendish fans. To better prepare you for his re-return, we dispatched Media Editor R. Allen Leider to The Creep's lair to learn about the MAN who stands behind every successful Creep.

The Creep, the grim host of WNEW-TV's CREATURE FEATURES, was not always as you see him today. When the show first went on the air, he was just a shadow. Then he emerged, looking like a ghoulish Godfather in his black bowtie, dress suit and chrome-trimmed sunglasses, assuming his identity as *The Creep*, a sarcastic host to the world of fantasy. *The Creep* also had a gimmick. He held a weekly contest to test the M.Q. (*Monster Quotient*) of his audience. Weekly contestants were phoned at home and asked to identify the mystery film title which was flashed on the screen one word at a time during the film offering of that week. Many viewers found themselves the lucky recipients of cameras, watches, and other tokens of *The Creep*'s esteem . . . plus everyone had the pleasure of hearing the Creepy commentary and seeing the film of the week

A CREEP IS BORN

The initial idea for the program was the work of *The Creep* himself and the program's director, *Jim Sheely*. The original CREATURE FEATURES show consisted only of a film, broken by a few commercial announcements. The creepy voice was conceived by the staff announcer used on the show . . . *Mr. Law Steele* who, after several shows, found himself slowly being transformed into . . . THE CREEP! *Creepy Steele* then embarked on his career as the humorously sardonic horror host and brought him face to face with his audience. And what a face! Not the hideous, gnarled face usually associated with TV horror hosts, but a rather dignified one. In fact, his overall appearance suggested that of a dapper, if sinister, gentleman. With his dress tux and silver sunglasses, he brings to mind a ghoulish version of the Godfather making you an offer you couldn't refuse: a chance to guess the mystery film and win some prizes (*especially challenging for all the self-styled monster mavens watching the show*). The show caught on, and the fan mail came pouring in. Creepy fan clubs were formed and Creep buttons hastily manufactured to meet the growing demands for all manner of things connected with the Creep. When the show went off the air a while back, the outraged notes and letters flooded the studios . . . and why not? New York City hadn't had a horror film host since Zacherley flew the belfry, finally landing in a rock radio station.

SAY IT LOUD— WE'RE CREEPS AND WE'RE PROUD!

Fortunately, The Creep came back . . . and Lew Steele couldn't be happier (*although you might not guess it to look at him*). Not that Lew is an actor at heart, but there's a good deal of ham in the man and it's got to come out. Lew has always enjoyed good science-fiction and fantasy films, and claims, like most other horror film fans in and out of the business, that he sees no harm in them. Lew finds that fright films serve a definite purpose, beyond mere

entertainment—that of relieving tensions and aggressions that might otherwise find an outlet in violent outbursts and acts of hostility. The films, according to Lew, provide a safety valve as well as an escape for people. Lew himself prefers high-grade sci-fi films like FORBIDDEN PLANET and WHEN WORLDS COLLIDE to things like the lesser Frankenstein sequels and the Grade C aliens from virtually everywhere who seem perennially bent upon turning the Earth into an alien convention site. Lew lives on Long Island with his wife and kids and has no qualms about their watching the Creepy family breadwinner and his cinematic horrors. In fact, he thinks it's good for them . . . *and we think he's right.*

SHADES OF THE CREEP

Why the sunglasses? Lew explained it to me this way. *"I had no time for elaborate make-up,"* Lew explicated, *"and we had no money for sets and the time needed to do something on a set like Zacherly did, so I settled for a psychological approach to the problem. I decided to use the sunglasses and neutral cover of a tuxedo. They were available easily."* Lew continued, *"and presented an air of mystery—at no cost—that wasn't a cliche or alien to the viewer. All people in the real world who dress in that manner are mysterious . . . mystery gangsters, tycoons like Howard Hughes, politicians, spies . . . why not* THE CREEP?"

Why not indeed! His fan mail showed that his approach was the right one. Everyone wanted to know who the "masked" Creep was. Lew further explained: *"In today's society when people are having less and less privacy, they desire to keep something to themselves . . . to be secretive, to hide behind a mask. And the acceptable mask of today's society and culture are sunglasses. Anyone with something to hide or who wants to be anonymous hides behind sunglasses."*

And whose chrome-trimmed shades did THE CREEP get for this masterly deception?

"Why mine, of course," says Lew, a truly remarkable and original horror host.

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KIRBY UNLEASHED. Jack Kirby is the comic book artists' artist, and this book salutes his years of creative genius in comic books. A Life Magazine-sized book, featuring dozens of illustrations, and some pages blazing with color! Kirby, Kirby, and more Jack Kirby! 4.00

ALL IN COLOR FOR A DIME. Paperback edition of the expensive hardcover book! Many writers share their memories with you of what comic books were like in the 1940's. They include Roy Thomas and Harlan Ellison. 2.95

PHASE 1. A big well-filled comic art magazine featuring color cover and a story by Ken Barr, a new and powerful story by Neal Adams, and excellent work by Gray Morrow, Jeff Jones, Berni Wrightson, and many others. Classy product. 3.00

THE OLD ABANDONED WAREHOUSE

a world of adventure, mystery, suspense, science fiction, fantasy, and assorted bewitching black wonders... mail-order only, the treasures you can't find in any store!

CAPT. MIDNIGHT RADIO PREMIUM SET. Now, when de-coder badges from the 1930's are selling for $25.00 each (and more!), we can offer this reproduction of Authentic Capt. Midnight radio program giveaways! First, there is a 45 rpm recording of the original radio program. Second, you get a Flight Commander's certificate from the Secret Squadron. And finally a color reproduction in raised cardboard of a Captain Midnight de-coder badge! All three items make one set! 3.50

FLASH GORDON WRIST WATCH. A chance to buy tomorrow's big nostalgia item today! Here's a new, beautiful, full-color Flash Gordon watch in its own decorated box! The watch face and display box illustration are by Gray Morrow! Are you sorry you didn't have the chance to buy a 1930's Mickey Mouse watch before they were worth $300.00? Well, what are you waiting for now! 15.00

20 CENTURY FOX MEMORABILIA CATOLOG. When one of the great Hollywood studios auctioned its props, costumes, furniture, and miniatures, the 278 page catalog was printed, listing each item and carrying photographs of hundreds. The catalog cost $12.00 by mail and was the official admission to the auction. See the props auctioned off from PRINCE VALIANT (flagons, throne, banner), Hush, Hush, SWEET CHARLOTTE (paintings), etc. A nostalgic trip of trips. Dig item 479: "severed head from Sweet Charlotte!" What am I bid? . . . 3.50

HERO PULP INDEX.
Weinberg & McGinnity, ed. $3.50
Where did the Black Hood appear before comic books? When did the long and incredibly successful Shadow series begin? How long did Doc Savage run? The pulp magazines with a continued adventure hero features are listed in this compact and efficient ref erence book.

LUGOSI.
Alan Barbour, ed. $4.00
The world's favorite Dracula is seen in a bookful of photos of Bela Lugosi in his weirdest roles. Softcover twin volume to the Karloff book. Excellent stills from the great Lugosi horror films, and plenty of them. 52-pages.

VIRGIL FINLAY.
Donald M. Grant $12.00
Beautiful hardcover book, limited memorial edition, including a magnificent sampling of the art of this great science-fiction illustrator. Mostly black-and-white and some outstanding color plates. Also contains a full listing of Finlay's works and where to find it, and his bio.

THE GREAT COMIC BOOK HEROES.
Jules Feiffer $5.00
A frank and nostalgic backward look at a childhood of comic book reading. And then adventure after (or, final) comic book adventure showing us the completed origin stories of Batman, Superman, and Green Lantern, and episodes in the careers of the Spirit, Flash, Hawkman, and more! All in beautiful color! Dynamite!

FANTASTIC.
Alan Barbour, ed. $4.00
Boris Karloff was the magnificent master of disguise and manners. You can see dozens and dozens of photographs of his various roles in this 52-page all-photograph softcover book. Each photo is half-page size (8½ x 11) and is clear and vivid. A horror-film fan's prize.

HAL FOSTER'S TARZAN (Vol. II). In the same large format as the previously published TARZAN AND THE VIKINGS, this book reprints Hal Foster's first four Sunday page adventure episodes, 60 pages in all. Available in very limited supply after 40 years. A collector's rich prize . . . $7.00

DARK DOMAIN.
Gray Morrow $4.00
A sketchbook of a comic art master featuring fantasy, science-fiction illustrations and visual delights delights such as girls, monsters, swordsmen, and girls! This volume is recommended for serious students of art, illustration, science fiction, fantasy, swordsmen monsters and of girls—but over age 18.

A JOB FOR SUPERMAN.
Kirk Alyn $5.00
The first actor ever to play the part of Superman has written this memoir. It is filled with film-making stories (how he caught fire while flying), good humor, and many, many photographs. Fun reading, even for non-FLYers fans.

RADIO PREMIUMS ILLUSTRATED. When your favorite radio adventure hero offered you rings, or de-coders, or spy-scopes, or pedometers, the same offers were usually repeated in the Sunday comic sections. And this book reproduces those big pictorial ads with all the original bounce! Dozens of ads! Went to see the Kix Atomic Bomb Ring again? 3.50

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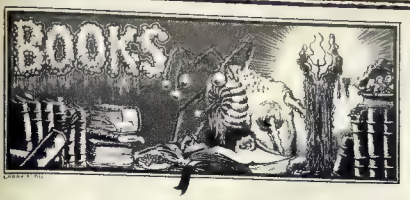
HISTORY OF THE COMICS.
Jim Steranko $3.00
There is a series involved here, and this is volume one. You can find few better descriptions on how comic books evolved (from newspaper strips and pulp adventure magazines), and there are hundreds of photos and illustrations. Nifty reading, great art — poster-sized full-color cover by the author.

FRAZETTA.
Vern Coriell, ed. $2.50
It's Frazetta—need we say more?
A slim sketch-book which covers some of the finest black and white linework by this super-artist, Frank Frazetta. Each figure shows detail, mass, strength, and control by Frazetta



TALES OF TERROR AND THE MACABRE
THE HAUNT OF HORROR
IN THIS ISSUE STORIES BY HARLAN ELLISON RAMSEY CAMPBELL & A. LAFFERTY
FEATURING COMMANDO WHITE

Gray Morrow's cover for THE HAUNT OF HORROR would be great if the book would only be sold to midgets. All those tiny people will surely make for tiny sales figures.

YAWNNNN! THE PULPS ARE STILL DEAD!

THE HAUNT OF HORROR
144 pages, 75 cents
Published by the Marvel Comics Group
575 Madison Avenue, NY, NY.

One of the only truisms that the magazine industry has is one that goes something like *"The Pulps are Dead."* Apparently, no one told the Marvel Comics Group of the adage, because their newest release, THE HAUNT OF HORROR, is indeed a pulp magazine.

Now we know that sounds unbelievable. We also know that many of you older fans may not believe us, but Marvel really has revived the pulp magazine format. They may call it a *"digest,"* but it's really a pulp, similar to all those pulps produced in the 1930's and 1940's.

In their time, those pulp magazines were vibrant little chunks of literature. Characters like Doc Savage, The Avenger, The Shadow, Fu Manchu, Buck Rogers and Tarzan all appeared regularly in the pulps during their heyday. Writers like Edgar Rice Burroughs, Paul Gallico, H.P. Lovecraft, Dashiell Hammett and Ray Bradbury all turned out stories for the pulps. Virgil Finlay, Edd Cartier and J. Allen St. John all drew for the pulps of the past. But that was 30 years ago.

The pulps died in the late 1940's and early 1950's because they were no longer needed. Comic books had captured the pulp's young audience, the television tube captured their older audience, and by and large, everyone was more affluent and didn't need dime novels anymore. The pulps didn't fit into the the post-war American society, and accordingly, they died an unceremonious death. Nobody noticed, nobody cared, and the world continued unchanged.

But somehow, someone at Marvel Comics (*who originally started as pulp magazine publishers*) figured it was time to bring back the pulp novels. Perhaps they were convinced by the success of the Doc Savage and The Avenger paperback series, or perhaps they just thought it was time to do something besides comics. No one really knows why Marvel decided to revive the pulps. No one really knows who's going to buy these pulps either.

Even assuming this WAS the right time for the revived pulps, THE HAUNT OF HORROR certainly is not the right book to start with. Starting from the cover by Gray Morrow (*cover one for The Monster Times*) and working toward the back cover advertisement for The La Salle Extension University, everything about this book is wrong. The stories, the art, the cover, **everything.**

Superficially, the book has all the trappings of an excellent product. It boasts the literary talents of R. E. Howard, Harlan Ellison, Fritz Leiber and R. A. Lafferty. Among its artists are Gray Morrow, Frank Brunner, Mike Ploog and Dan Green. Its editor is Gerry Conway, a well known comic book writer, and its associate editor is George Alec Effinger, equally proficient in science fiction. But all of these acknowledged talents are far off their strides in THE HAUNT OF HORROR.

Morrow's cover is only mediocre. It's nicely colored, competently drawn, but horribly designed and too small for the casual browser. And that's not the type of cover needed to sell the first issue of a revived magazine format.

The interior art is little better. Frank Brunner, one of the few good comic book illustrators remaining, was out of his element in the pulp format. Dan Green's work was dull and uninspired, thus hiding the talent he really possesses. Ploog's material is only second rate. It seems that Marvel went out of its way to get artists whose work would not fit into the pulp format. Mike Kaluta and Roy Krenkel, both of whom could ably handle the pulp assignment, were not to be found in the book. Neither of these artists who are the only artists really qualified for pulp work—were there, and that speaks badly for Marvel's art director.

The text in the book is similarly poor and badly chosen. The choice of Fritz Lieber as lead writer was a smart move, but the choice of his CONJURE DEATH as lead story was not. To make matters worse, the story was ended in a bad place, attesting to editor Conway's poor editorial judgment. The choice of R.E. Howard's USURP THE NIGHT was similarly inept, especially considering the wealth of better Howard material presently available.

The contributions by R.A. Lafferty, Ramsey Campbell and comic writer Dennis O'Neil were only passable Harlan Ellison's story, NEON, suffered from the fact that the book had the pages placed in the wrong order. Unfortunately, you can't really tell that until you finish the story. Which says something about the quality of the story.

This double-death combination of poor material and the use of the pulp format will doom THE HAUNT OF HORROR to a short, short life. We've been told that Marvel has printed 200,000 copies. We feel very sorry for them.

Somehow, though, even if the art had been better, the stories intelligent (*and placed in proper sequence, of course*) and the editing competent, THE HAUNT OF HORROR would still be a failure. Today's society is no longer receptive to pulp magazines, especially at the inflated price of 75¢. (The Marvel comic line inadvertently promoted the book for 60¢.)

The question that will ultimately face THE HAUNT OF HORROR is simple: *Do people really care if Marvel has revived the pulps? The answer is equally simple:* YAWN!

■ *Joe Brancatelli*

Mike Ploog illustrated a.a. Attanasio's LOUP GAROU. Ploog used to be Will Eisner's assistant, but apparently the training wore off. We won't talk about Attanasio's story.

The best part of the book (well, almost) was the back cover ad for the LA SALLE EXTENTION UNIVERISTY. Except for the obviously phony look of joy on the guy's mug, it was better written and illustrated than the innards of THE HAUNT OF HORROR

This drawing by Frank Brunner was coupled with Ramsey Campbell's NIGHTBEAT. Singularly, the story is poor and the art is mediocre. Together, they are a disaster.

The Monster Times Teletype

. . . is our way of getting the latest hot-off-the-wire info to you: reviews, previews, scoops on horror films in production, newsworthy monster curiosities, bulletins, and other gruesome flashes. There are several contributors to our hodge-podge Teletype page . . . BILL FERET, our man in Show Biz (he's a professional actor, singer, dancer with the impressive resume list of stage, film and TV credits to his name), makes use of his vast professional experiences and leads to Feret-out items of interest to monster fans, and duly report on them in his flashing Walter-Winchell manner.

"Is it true that ape blood is 80 proof?"

The final cast rundown for 20th Century Fox's next APES *epic,* BATTLE FOR THE PLANET OF THE . . . *is very impressive--Roddy McDowall, Natalie Trundy, France Nuyen, Claude Akins, Lew Ayres and Sam Jaffe, who refused to shave his beard for the film, thinking it would spoil his new (?) image.*

**Well, looks like we have another "Worm" film on hand. Er, sh, that's one that's in segments . . . such as* ASYLUM *or* VAULT OF HORROR. *Kevin Connor, director of* YOUNG WINSTON, *will take on the same chores for* TALES FROM BEYOND THE GRAVE *for Warner Bros. Shooting starts in Britain in June.*

Dynamo director, Stanley Donen, creator of SINGING IN THE RAIN *and* CHARADE, *will direct for Paramount the multi-million dollar musical version of the classic fantasy story* THE LITTLE PRINCE. *What a cast it has . . . Richard (Don Quixote) Kiley, the dancing bombshell from* Company, *Donna McKechnie . . . Willie Wonka, himself, Gene Wilder, and as a performer,* CABARET*'s director, Bob Fosse.*

The previously announced INFERNAL IDOL *has undergone a title change, and has become* CRAZE. *Jack Palance stars, with Hugh Griffith and Julie Ege. Miss Ege just completed her duties on* THE MUTATION.

Michael (ANDROMEDA STRAIN) *Crichton will direct Yul Brynner in a suspense film titled* WESTWORLD.

German actor Udo Kier (?) has the title role in the Carlo Ponti production of FLESH FOR FRANKENSTEIN. *(Think he'll be a "flesh-in-the pan?")*

Andrew Prine, star of SIMON, KING OF THE WITCHES, *is now starring in a new film for Pacific Filmmakers entitled* TERROR CIRCUS. *For such a supposedly fun-filled kiddie entertainment, the circus seems to be filled with an amazing amount of psychological weirdos. (Wringing Bros. and Burn'em and Beat'em?)*

How do you like this one for a superlative, THE RETURN OF THE STRONGEST GLADIATOR IN THE WORLD.

Paramount will be releasing shortly another Satanic soap opera called THE DEVIL'S EYE.

Peter Sellers will be starring in a new film, going before the cameras later this year, titled ABSOLUTE ZERO. *Peter Medak directs from a script by Ernest Tidyman(?). It would have been fun if Mostel had a part.*

Avco Embassy has ready for release the Liz Taylor-Laurence Harvey starrer, NIGHT WATCH.

The Daphne du Maurier occult story, DON'T LOOK NOW, *is lensing now in London and Venice with Julie Christie and Donald Sutherland starred. DuMaurier wrote the story on which Hitchcock based his film* THE BIRDS.

Filming has begun in the Philippines on D&B's production of THE BLOOD CULT OF SHANGRI-LA. *Doesn't sound like the goody-two-shoes locale of Ross Hunter's* LOST HORIZON *pic, which, by the by, is pretty inspid a flick.*

Patricia Neal has the starring role in the filmization of Robert Rostand's novel, THE KILLER ELITE.

Watch for the upcoming double-bill of THE VAMPIRE BEAST CRAVES BLOOD *and* CURSE OF THE BLOOD GHOULS. *Blood duds.*

STAR TREK LIVES!

STAR TREK IS ALIVE AND LIVING AS A TELEVISION PROGRAM!

LOST ANGELES--STAR TREK will be returning to the NBC-TV network this fall as a Saturday morning animated cartoon series.

It was also announced that the voices of the two main characters, Captain James T. Kirk and First Officer Mr. Spock, will be done by the actors who originally appeared in the now-defunct STAR TREK live-action series of several years ago. William Shatner will dub the voice for Kirk, and Leonard Nimoy will be the voice of First Officer Spock. The series will be animated by Filmation Industries.

This information was made available to us by Mr. Lou Scheimer of Filmation, who spoke to MONSTER TIMES West Coast Correspondent Mark Evanier.

Scheimer also told Evanier that the animated program will have scripts by many of the original Star Trek writers. Gene L. Coon, among others, has already been signed.

Scheimer's company presently produces FAT ALBERT AND THE COSBY KIDS for CBS-TV as well as other programs.

The revival of STAR TREK as a television series is seemingly NOT in response to the tremendous STAR TREK movement across the country. It is, rather, just one of many live-action programs now being converted to animation. Among others which are being slated for fall syndication are animated versions of McHALE'S NAVY, I DREAM OF JEANNIE, THE ADDAMS FAMILY and EMERGENCY!

THE MONSTER TIMES will be covering the shotting of the STAR TREK series in future issues. As soon as story boards and other information become available, it will appear in THE MONSTER TIMES.

J.B. Brancatelli

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Plans are being made to present a new souped-up version of THE RETURN OF CHARLIE CHAN. *Ol' Chuck will be his usual inscrutable self, but Number One Son will have quite a bit more on the ball this time around.*

NIGHT WORLD, *Robert Bloch's next novel for Simon and Schuster, has already been bought by MGM for filming.*

Oriental eyeful, Nancy Kwan, stars as a mad she-scientist in WOMEN OF TRANSPLANT ISLAND. *(Covered with, no doubt, carnivorous (trans)-plants.) She leads a group of chicks who kidnap athletes, and sell their organs for transplantation to the highest bidder. Do I hear a bid for Wilt Chamberlain's feet?*

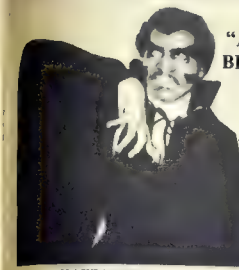
CON-CALENDAR

DATE	CONVENTION	LOCATION	PRICE	FEATURES
May 20	The Second Sunday Phil Seuling 621 Avenue Z Brooklyn, New York	The Hotel McAlpin 6th Avenue and 34th Street New York City	$1 at the door	COMIC BOOK DEALERS & COLLECTORS! No Special Guests
April 20 to April 22	Equicon Post Office Box 3781 Santa Barbara, California	International Hotel 6211 West Century Blvd. Los Angeles, California	$10 at the door $8 supporting	West Coast's first STAR TREK fanclave, complete with lots of STAR TREK props
July 4-8	Comic Art Convention Phil Seuling 621 Avenue Z Brooklyn, New York	HOTEL COMMODORE 42nd Street and Lex Avenue New York, New York	$7 for all days $2 day at the door	Largest annual comicon. Russell Myers, Burne Hogarth and C.C. Beck are Guests of Honor
April 20-22	Luna Con Al Shuster Post Office Box 95 Old Chelsea Station, New York 10011	Statler-Hilton Hotel 33rd Street and 7th Ave. New York City	$3 in advance $5 at the door	The biggest annual sci-fi convention in New York. Many famous guests.

The CON-CALENDAR is a special exclusive feature of THE MONSTER TIMES. Across this great land of ours are quaint and curious gatherings of quaintly curious zealots. The gatherings called "conventions," and the zealots, called "fans," deserve the attention of fans and non-fans alike, hence this trail-blazing media service.

To those readers who've never been to one of these hair-brained affairs, we recommend it.

Detractors of such events put them down by saying that they're just a bunch of cartoonists and science fiction writers and comic book publishers talking, and signing autographs for fans who, like maniacs, spend sums on out-of-date comics, science fiction pulps, and monster movie stills. But that's just the reason for going. If you want a couple of glossy pictures of Dracula or King Kong, or a 1943 copy of Airboy Comics (God alone knows why) or if you wish to see classic horror and science fiction films, or meet the stars of old time movie serials, or today's top comic book artist and writers--or if you just want to meet other monster or comics science fiction freaks, like yourself, and learn you're not alone in the world, OR if you want to meet the affable demented lunatics who bring out THE MONSTER TIMES, go ahead and visit one of these conventions. We dare ya!



"A sequel to BLACULA!? Oy!"

Cinemation will be releasing Bert I. Gordon's next film, THE MAD BOMBER. *Vince Edwards, Chuck Connors and Neville Brand are toplined.*

Mel Ferrer, having finished his duties on TERROR IN THE WAX MUSEUM, *will co-produce for Bing Crosby Productions a psycho thriller called* A CHANCE FOR KILLING. ■

BLACULA II *winding up filming in Los Angeles. William Marshall repeats as star.*

On CBS-TV, watch for a new anthology series called GREAT MYSTERIES, *starting in September. The appeal here is greatly generated by the presence of Orson Welles as narrator and host.*

Karin Schubert, late of Richard Burton's BLUEBEARD, *co-stars with Raf Vallone in* THE TERROR IN 2A *for Paragon Pictures.*

Something more in the vein of a true-adventure, though full of horrors anyway, THE STORY OF JULIANE KOEPCKE *tells of how a young 22-year-old girl survived a plane crash in the mountains and jungles of Peru.*

Playboy magazine has a fantasy flick lined up as their first venture into film production with Peter Myerson's screenplay of THE FASTEST MAN IN THE WORLD. *I wonder if that's "fastest" in general, or something specialized?*

Don Sharp is directing DARK PLACES *in London with the indomitables, Christopher Lee and Peter Cushing, with Herbert Lom (*PHANTOM OF THE OPERA No. 3*) and Joan Collins.*

I HAVE NO MOUTH AND I MUST SCREAM *has (thankfully) undergone the title change to* THE BRIDE OF FENGRIFFEN. *From Amicus (again?) and starring . . . guess who? yep, Peter Cushing (there must be three of him), Herbert Lom (didn't I just say that?), Stephanie Beacham (heroine of* THE NIGHTCOMERS), *Guy "Mr. Sardonicuss" Rolfe, and Patrick "The Avengers" Magee. Roy Ward Baker is at the helm as director.*

THE ADDAMS FAMILY RETURNS IN TWO WAYS!!

NEW YORK—THE ADDAMS FAMILY, which is based on cartoons by Charles Addams, will be revived this fall in both live-action and animated cartoon versions.

The live-action series will be produced by VIACOM, and will be syndicated throughout the country. Thirty-nine stations have already signed to carry the program.

The series, originally syndicated several years ago by the ABC TV network and later dropped, will feature a completely new cast.

According to Bob Bernstein of VIACOM, Uncle Festus will be played by Stubby Kaye, Lurch will be played by Pat McCormick, Liz Torres will play Morticia and Gomez will be portrayed by Jack Riley.

The show will also have a distinctly different format than the original ABC program. It will be entitled THE ADDAMS FAMILY FUN HOUSE, and according to Bernstein, will have "a comedy variety format merging the famed Charles Addams characters with top celebrity guests." The first guest for the show's pilot will be Jim Nabors.

In the original live-action show, the Addams Family was portrayed by John Astin (Gomez), Carolyn Jones (Morticia), and Jackie Coogan (Festus).

The animated series will be produced by Hanna-Barbera and shown over the NBC-TV network on Saturday morning. No other details are known at this time.

The cartoon will lean heavily on Addams' cartoons for THE NEW YORKER MAGAZINE.

THE MONSTER TIMES will have a complete run-down on these two new shows, as well as stories on the original ADDAMS FAMILY show and ADDAMS' cartoons as soon as the information becomes available.

J.B. Brancatelli

Another sparkling TMT Monster Joke!
Q: What do you say when you meet a two-headed monster?
A: "Hello—Hello What's new? What's new?"

THE BEST BOOK ON MOVIES WE EVER SAW!

After all the years of waiting, there's finally a book covering all the great classic fantasy films of years gone by. Entitled CINEMA OF THE FANTASTIC, and written by film buffs Chris Steinbrunner and Burt Goldblatt, it covers countless numbers of fantasy film classics. They range from Melies first s-f film, A TRIP TO THE MOON to Don Siegel's classic INVASION OF THE BODY SNATCHERS. The book also includes such rarely covered items as FREAKS, FLASH GORDON and MAD LOVE.

The book is illustrated with over 350 photographs and horror film critic Larry Brill termed CINEMA OF THE FANTASTIC, "The greatest film book of all time."

This book is now available for only $10, plus 50 cents postage from the fine folk at THE MONSTER TIMES Order now, the monsters in our shipping department are just waiting for your order.

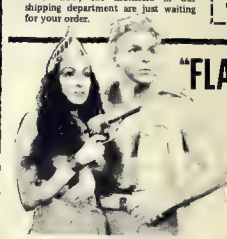
THE MONSTER TIMES BOOKSHELF
Post Office Box 586, Dept. CF
Old Chelsea Station
New York, New York 10011

Please send me _____ copies of the fantastic CINEMA OF THE FANTASTIC. For each copy I enclose $10, plus 50¢ to cover postage and handling. In check, cash or money order.

NAME_____

ADDRESS_____

CITY_____STATE_____ZIP_____



"FLASH...SHOULD I ZAP THEM FOR TELLING THE WORLD ABOUT US?!"

Everyone this side of STAR TREK knows about the world's most renowned sf character, FLASH GORDON. Flash and comic-strip-fascible Doc Zarkov, delightful Dale Arden and the ever despicable Ming the Merciless—have made the scene just about everywhere. They have been in the movies, the comic strips and even television and comic books. Flash certainly has been around, and now to chronicle all those trials and tribulations comes HERITAGE—dedicated to Flash Gordon and Flash Gordon alone

Heritage is published in two volumes, and both are now available from THE MONSTER TIMES.

VOLUME ONE—"Flash Gordon—Super Serial" by TMT's own Allan Asherman which considers the fine points of the Flash Gordon Serial and is replete with stills. Then there is an interview with Mr. Flash Gordon himself—Buster Crabbe. In the interview, conducted by world famous comic artist Al Williamson, Crabbe talks about himself, Flash and his new movie, THE COMEBACK TRAIL. The interview abounds with stills from Crabbe's movies and dozens of candids.

And for the comic fans amongst you, there are strips by famed illustrators Jeff Jones, Mike Kaluta and Frank Brunner. Portfolios are by Gray Morrow and Kenneth Smith. Illustrations by Frank Frazetta, Al Williamson, Roy Krenkel and Reed Crandall.

HERITAGE, volume 1 contains 64 sturdy pages with a full color cover of Flash by his definitive delineator, the late Alex Raymond. The price, only $3.50.

HERITAGE, VOLUME 2—also an all Flash Gordon issue. Heritage's feature this issue is "An Evolution of the Flash Gordon Strip," written by MONSTERS AND HEROES editor, Larry Ivie Ivie is incisive in his comments and his article is liberally sprinkled with strips and stills.

For the comic fan, there are strips by Reed Crandall (called "Flash's greatest living artist"), Bruce Jones, Steve Harper, Neal Adams, Carlos Garzon and Esteban Maroto. Also included are portfolios by Al Williamson, Mike Royer and Stanley Pitt (Australia's greatest artist). Also, illustrations by Berni Wrightson, George Evans, Roy Krenkel, Gray Morrow and Wallace Wood

HERITAGE, Volume 2 contains 76 sturdy pages with full color cover by Al Williamson and Gray Morrow and back cover by Wallace Wood. The price is only $5

Together, or separately, these books are a must for any Flash Gordon fan, any serial fan, any comic art fan, any fan. In fact it's a must for anyone. So just fill out the coupon, rocket it by mail to THE MONSTER TIMES and we'll jet it over to you by return postage.

THE MONSTER TIMES BOOKSHELF,
Post Office Box 586, Dept. H Old Chelsea Station, New York, 10011

Please send me the following items indicated for which I enclose my check, cash or money order, for $ _____ Please make check or money order payable to THE MONSTER TIMES

_____copies of FLASH GORDON HERITAGE, VOLUME 1 @$3.50, plus 25¢ postage and handling ($3.75)

_____copies of FLASH GORDON HERITAGE, VOLUME 2 @$5.00, plus 25¢ postage and handling ($5.25)

NAME_____

ADDRESS_____

CITY_____STATE_____ZIP_____

This scene from KING KONG VS. GODZILLA proved to be a prophetic one, as the Big G. defeated his simian foe as easily in our Poll as he did in the film. Still, the Japanese Kong was only half the ape the original Kong was. The above film, incidentally, had the strange distinction of appearing prominently on both the 10 Best and the 10 Worst lists! Huh?

Well, it's that time, Monster Timers. The adding machines are silent, the TMT abacus is still, our monstrous staff of poll-watchers have closed their eyes, our figure clerks have dropped their pencils from their paws, and the long-awaited results of the 1st Annual TMT Monster Poll are in and ready to be shared with you—the voter. There were quite a few surprises and so, contrary to our usual policy, we'll not waste words here but—with a blast of trumpet: roll of drums, and a mighty monster's roar (not to mention a TMT staffer's thunderous yawn)—directly present:

★★★★★★ THE RESULTS OF ★★★★★★

THE MONSTER TIMES MONSTER POLL

After weeks and weeks of selfless toil, we have tabulated all your votes (*which ran into the thousands*) and hereby give you the breakdown in each and every category. Following the tradition of polls everywhere, we present the results in percentage terms—the number next to each film represents that percent of the total vote it received. Write-in votes were so numerous that we decided only to list films that received fifty or more write-in votes. Everything else should be self-explanatory . . . whether or not it will be, of course, is another matter entirely.

1. LEAPING LIZARDS

Winner: GODZILLA 63%

Runners-up:

20 MILLION MILES TO EARTH 11%
BEAST FROM 20,000 FATHOMS 9%
GORGO 9%
VALLEY OF GWANGI . 5%
GIANT BEHEMOTH . . 3%
GIGANTIS 0%
BEAST FROM HOLLOW MOUTAIN .....

GODZILLA took this category easily, his closest rival being the Ymir from 20,000 MILES TO EARTH, who mustered a meager 11% of the vote. Neither GIGANTIS nor the BEAST FROM HOLLOW MOUNTAIN won a single vote, out of several hundred ballots. You'd think at least one fan would have taken pity on this sorry pair of misbegotten monsters.

2. HALL OF THE GREAT APES

Winner: KING KONG 82%

Runners-up:

MIGHTY JOE YOUNG 9%
SON OF KONG 7%
KONGA 2%

As you can see, KONG won his section paws down; his winning margin is the greatest of any of the monsters in any category.

3. DDT DEPARTMENT

Winner: THEM 57%

Runners-up:

DEADLY MANTIS 18%
BLACK SCORPION 11%
BEGINNING OF THE END 9%
TARANTULA (Write-in) 3%
Write-ins: MOTHRA.

Them giant ants ran away with TMT DDT honors.

4. UP FROM THE GARDEN

Winner: THE THING 58%

Runners-up:

NAVY VS. THE NIGHT MONSTERS 18%
DAY OF THE TRIFFIDS 17%
ATTACK OF THE MUSH-ROOM PEOPLE 6%
Write-ins 1%

THE THING had no real competition from his fellow vegetables, but the abominable NAVY VS. THE NIGHT MONSTERS pulled a surprisingly strong 18%.

5. SPACESHIPS & INVASIONS

Winner: WAR OF THE WORLDS 40%

Runners-up:

INVASION OF THE BODY SNATCHERS 19%
DAY THE EARTH STOOD STILL 15%
THIS ISLAND EARTH 8%
EARTH VS. THE FLYING SAUCERS 6%
IT CONQUERED THE WORLD 4%
IT CAME FROM OUTER SPACE 3%
INVADERS FROM MARS 1%
Write-ins 4%
Write-ins: 5 MILLION YEARS TO EARTH.

More competition in this category, but even though Winner WAR OF THE WORLDS garnered only 40%, it still beat out its nearest rival by a better than 2 to 1 margin.

6. STRICTLY FOR THE BIRDS

Winner: THE BIRDS 46%

Runners-up:

RODAN 44%
THE GIANT CLAW 7%
THE FLYING SERPENT 1%
Write-ins 2%
Write-ins: GHIDRAH, THE THREE-HEADED MONSTER.

Hitchcock's BIRDS won by a beak, edging out RODAN by a slim 2%.

7. MUSHY MONSTERS

Winner: THE BLOB 49%

Runners-up:

THE CRAWLING EYE 23%
THE GREEN SLIME 17%
SON OF BLOB (Write-in) 3%
THE H-MAN 3%
Write-ins 5%
Write-ins: X THE UNKNOWN, THE CREEPING UNKNOWN, CALTIKI, THE IMMORTAL MONSTER.

THE GREEN SLIME, our stars in this issue, finished a poor third to such erstwhile classics (?) as THE BLOB and THE CRAWLING EYE.

8. THE END OF THE WORLD

Winner: THE OMEGA MAN 40%

Runners-Up:

DOCTOR STRANGELOVE . . . 15%
FAILSAFE 12%
DAY THE WORLD ENDED . . . 10%
WORLD WITHOUT END 8%
ON THE BEACH 7%
PANIC IN THE YEAR ZERO 5%
Write-ins 3%
Write-ins: WHEN WORLDS COLLIDE, DAY THE EARTH CAUGHT FIRE, THE LAST MAN ON EARTH.

The Charlton Heston horror took this contest pretty easily.

9. OTHER WORLDS

Winner: FORBIDDEN PLANET 45%

Runners-up:

ANGRY RED PLANET 23%
FIRST MEN IN THE MOON 16%
ROBINSON CRUSOE ON MARS 13%
Write-ins 3%
Write-ins: JOURNEY TO THE 7th PLANET, JOURNEY TO THE FAR SIDE OF THE SUN.

Robby the Robot and the mad Dr. Morbius capped Other World honors. For further FORBIDDEN thrills, we refer you to Allan Ashermen's unforgettable rendition of the unleashed Id back in TMT 17.

10. WORLDS OF FANTASY

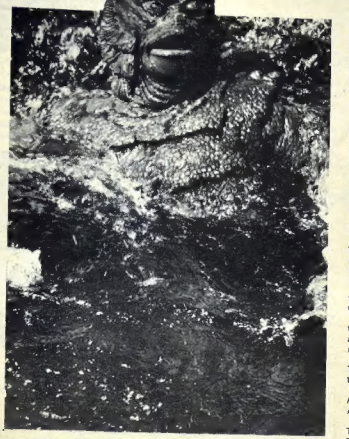
Winner: PLANET OF THE APES 59%

Runners-up:

THE TIME MACHINE 18%
THE 7th VOYAGE OF SINBAD 10%

JASON AND THE ARGONAUTS 9%
THE MAGIC SWORD 1%
Write-ins 3%
Write-ins: JACK, THE GIANT KILLER, THIEF OF BAGDAD, BENEATH THE PLANET OF THE APES, THE 3 WORLDS OF GULLIVER.

No one came close to PLANET OF THE APES, another popular Heston horror.



11. DOWN BY THE OL' SEA

Winner: CREATURE FROM THE BLACK LAGOON 70%

Runners-up:

IT CAME FROM BENEATH THE SEA 14%
ATTACK OF THE CRAB MONSTERS 13%
MONSTER OF PIEDRAS BLANCAS (Write-in) 3%
Write-ins 3%
Write-ins: REVENGE OF THE CREATURE, CREATURE WALKS AMONG US, DESINATION: INNER SPACE.

The Gill-man won this category by a landslide, but a few people apparently actually liked the ATTACK OF THE CRAB MONSTERS.

12. LOST WORLDS

Winner: 20,000 LEAGUES UNDER THE SEA 33%

Runners-up:

JOURNEY TO THE CENTER OF THE EARTH 32%
MYSTERIOUS ISLAND 12%
THE LOST WORLD 7%
VOYAGE TO THE BOTTOM OF THE SEA 5%

THE LOST CONTINENT (1951) 4%
THE LOST CONTINENT (1970) 2%
Write-ins 5%
Write-ins: THE LOST WORLD (1925), ATLANTIS, THE LOST CONTINENT, LOST HORIZON, JOURNEY TO THE BEGINNING OF TIME.

Close battle decided by a single percentage point, with UNDER THE SEA besting CENTER OF THE EARTH.

13. THE WONDERFUL WORLD OF RODENTS

Winner: WILLARD 64%

Runners-up:

THE KILLER SHREWS 13%
THE MOLE PEOPLE 12%
BEN (*Write-in*) 9%
Write-ins 2%
Write-ins: NIGHT OF THE LEPUS.

WILLARD clawed his way to the top of this category, but there were a lot of write-in votes for his friend BEN, too.

14. THE SHAPE OF THINGS TO COME

Winner: 2001: A SPACE ODYSSEY 68%

Runners-up:

CREATION OF THE HUMANOIDS 10%
THX 1138 . . . . . 7%
THE ILLUSTRATED MAN . . . 6%
Write-ins 9%
Write-ins: SILENT RUNNING, THINGS TO COME, THE TIME TRAVELERS, BENEATH THE PLANET OF THE APES, METROPOLIS, 1984.

Kubrick's ultimate trip takes it all.

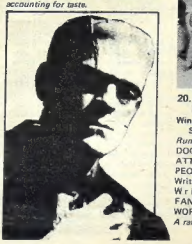
15. FRANKENSTEIN, ANYONE?

Winner: FRANKENSTEIN 43%

Runners-up:

ABBOT & COSTELLO MEET FRANKENSTEIN 27%
BRIDE OF FRANKENSTEIN . . 13%
FRANKENSTEIN MUST BE DESTROYED 7%
HOUSE OF FRANKENSTEIN . . 6%
SON OF FRANKENSTEIN . . . 1%
Write-ins 3%
Write-ins: FRANKENSTEIN MEETS THE WOLFMAN.

We expected the Karloff classic to win, but we were shocked (not to mention horrified) to find Abbott & Costello topping Frank's BRIDE by better than 2 to 1. There's no accounting for taste.



16. THE COUNT

Winner: DRACULA 45%

Runners-up:

HORROR OF DRACULA 26%
BLACULA 12%
NOSFERATU 4%
BILLY THE KID VS. DRACULA 3%
DRACULA A.D. 1972 (write-in) 3%
BRIDES OF DRACULA 1%
Write-ins 8%
Write-ins: TASTE THE BLOOD OF DRACULA, RETURN OF COUNT YORGA, FEARLESS VAMPIRE KILLERS, THE NIGHT STALKER.

Only Hammer's excellent HORROR OF DRACULA gave Bela a run for the blood money.

17. WOLVES, WEREWOLVES, AND WOLFMEN

Winner: THE WOLFMAN 67%

Runners-up:

CURSE OF THE WEREWOLF . 12%
I WAS A TEENAGE WEREWOLF 10%
THE WEREWOLF OF LONDON 8%
WEREWOLF IN A GIRL'S DORMITORY 1%
Write-ins 2%

Larry Talbot still leads the movie wolfpack.

18. MISS MONSTER PAGEANT

Winner: BRIDE OF FRANKENSTEIN 56%

Runners-up

ATTACK OF THE 50 FOOT WOMAN 19%
THE SHE CREATURE 11%
THE WASP WOMAN 6%
QUEEN OF OUTER SPACE 5%
Write-ins 3%

The little lady with the electric Afro was the overwhelming favorite here.

19. FAMOUS TRANS-FORMATIONS

Winner: THE INVISIBLE MAN 24%

Runners-up:

THE FLY 23%
DR. JEKYLL AND MR. HYDE 21%
HOUSE OF WAX 20%
THE AMAZING TWO-HEADED TRANSPLANT 4%
THE MAN WITH THE X-RAY EYES 3%
Write-ins 5%
Write-ins: RETURN OF THE FLY, THE CAT PEOPLE, ABBOTT & COSTELLO MEET JEKYLL & HYDE.

A tight race was finally won by THE INVISIBLE MAN, the man with the world's greatest disappearing act.

20. LAND OF THE MINIATURE

Winner: THE INCREDIBLE SHRINKING MAN 61%

Runners-up:

DOCTOR CYCLOPS 25%
ATTACK OF THE PUPPET PEOPLE 11%
Write-ins 3%
Write-ins: DEVIL DOLL, FANTASTIC VOYAGE, THE 3 WORLDS OF GULLIVER.

A rare victory for the Little Man.

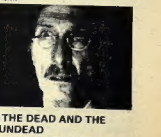
21. LAND OF THE GIANTS

Winner: THE AMAZING COLOSSAL MAN 44%

Runners-up:

WAR OF THE COLOSSAL BEAST 30%
THE CYCLOPS 20%
Write-ins 6%
Write-ins: WAR OF THE GARGANTUAS.

A pox on all their houses . . . many of our readers refused to vote for any of them.



22. THE DEAD AND THE UNDEAD

Winner: TALES FROM THE CRYPT 45%

Runners-up:

NIGHT OF THE LIVING DEAD 26%
HOUSE ON HAUNTED HILL . 17%
13 GHOSTS 2%
PLAGUE OF THE ZOMBIES . . . 1%
Write-ins 9%
Write-ins: THE HAUNTING, THE INNOCENTS, CARNIVAL OF SOULS, ASYLUM, HOUSE OF DARK SHADOWS, THE ABOMINABLE DR. PHIBES, BLACK SUNDAY.

Shoppertron Studio scores again. Glad to see the unsung CARNIVAL OF SOULS pick up a couple of write-in votes--it's your editor's favorite fright flick and one that's been too long ignored.

23. BLOOD AND FRIGHT

Winner: PSYCHO 42%

Runners-up:

THE HOUSE THAT DRIPPED BLOOD 14%
I DRINK YOUR BLOOD, I EAT YOUR SKIN 11%
JACK THE RIPPER 10%
HUSH, HUSH, SWEET CHARLOTTE 6%
WHATEVER HAPPENED TO BABY JANE? 5%
BRAIN OF BLOOD 2%
Write-ins 10%
Write-ins: ASYLUM, BROTHERHOOD OF SATAN, 2000 MANIACS, THE HOUSE THAT SCREAMED, THE ABOMINABLE DR. PHIBES, THE CABINET OF DR. CALIGARI, DEMENTIA 13.

Hitchcock wins again.

Continued on next page

24. STONE-AGE MAN
Winner: ONE MILLION YEARS B.C. 55%
Runners-up:
WHEN DINOSAURS RULED THE EARTH 28%
CREATURES THE WORLD FORGOT 6%
ONE MILLION B.C. (1940 write-in) 5%
Write-ins 5%
Another category that inspired a good deal of apathy in TMT voters—a lot of readers left this one blank, sometimer screwing in only an unkind comment or two. Those who did vote favored ONE MILLION YEARS B.C. by a pretty wide margin.

25. THE MISSING LINK
Winner: TROG 44%
Runners-up:
THE ABOMINABLE SNOWMAN OF THE HIMALAYAS 33%
SKULLDUGGERY 12%
HALF-HUMAN 9%
Write-ins 3%
Joan Crawford meets the monster and waltzs away with Missing Link honors in aother unpopular category that many of you refused to fill in. We admire your courage, though; it takes guts to buck THE MONSTER TIMES.

YOUR FAVORITE HORROR FILM STARS
Winner: BORIS KARLOFF 40%
Runners-up:
VINCENT PRICE 21%
CHRIS LEE (write-in) 9%
BELA LUGOSI 8%
LON CHANEY SR. 7%
LON CHANEY JR. 7%
PETER CUSHING (write-in) 4%
Write-ins 4%
Write-ins: JOHN CARRADINE, DWIGHT FRYE, BARBARA STEELE.
Karloff is still the fans' favorite, but Bela Lugosi had a poor showing, getting only 8% of the total vote. Chaney Sr. and Jr. finished in an exact tie, and Chris Lee won 3rd place on the strength of TMTers' write-in votes.

FAVORITE SCI-FI TV SHOW
Winner: STAR TREK 33%
Runners-up:
NIGHT GALLERY 26%
OUTER LIMITS 17%
THE TWILIGHT ZONE 12%
U.F.O. (write in) 3%
WAY OUT 1%
Write-ins 9%
Write-ins: THRILLER, DARK SHADOWS, ONE STEP BEYOND, THE PRISONER, THE 6TH SENSE, LOST IN SPACE, GHOST STORY.
Captain Kirk's crew soared past Rod Serling's NIGHT GALLERY to take this category by an 8% margin. Nobody remembers WAY OUT; apparently.

THE WORST MONSTER PICTURES OF ALL-TIME
(In order of contempt)
1. ATTACK OF THE 50 FOOT WOMAN
2. KING KONG VS. GODZILLA
3. KING KONG
4. THE BLOB
5. FRANKENSTEIN MEETS THE SPACE MONSTER
6. TEENAGE ZOMBIES
7. KONGA
8. I WAS A TEENAGE WEREWOLF
9. THE GIANT CLAW
10. NIGHT OF THE LIVING DEAD

Runners-up: INVASION OF THE SAUCERMEN, EYE CREATURES, ROBOT MONSTER, ATTACK OF THE PUPPET PEOPLE, BRAIN OF BLOOD, FROGS, ATTACK OF THE CRAB MONSTERS, THE SHE CREATURE.
This category was really splintered. There have been so many really terrible monster movies to choose from that few titles were mentioned more than once or twice. Interestingly enough, three films made it to both the 10 Best and the 10 Worst lists; KING KONG, KING KONG VS. GODZILLA, and NIGHT OF THE LIVING DEAD are films you either love or hate. Another problem is the relative obscurity of the truly terrible horror flicks; most people don't get to see these and so voted for films that were merely bad as opposed to those that are absolutely atrocious. While aggressively obnoxious films like IT'S ALIVE, INVASION USA, BLOOD FEAST, QUEEN OF OUTER SPACE, and BEACH GIRLS AND THE MONSTER were represented in the poll, it was only with a few votes for each.

YOUR TOP TEN MONSTER PICTURES OF ALL TIME
(In order of preference)
1. DESTROY ALL MONSTERS
2. HORROR OF DRACULA
3. GODZILLA
4. KING KONG
5. KING KONG VS. GODZILLA
6. NIGHT OF THE LIVING DEAD
7. TALES FROM THE CRYPT
8. FRANKENSTEIN
9. PLANET OF THE APES
10. DRACULA

Runners-up: CREATURE FROM THE BLACK LAGOON, INVASION OF THE BODY SNATCHERS, FORBIDDEN PLANET, BRIDE OF FRANKENSTEIN, THE THING, 2001.
Those Japanese giants took three of the top five slots, and 7 of the top 10 were films produced over the last 20 years—only 3 of the early classics making it to the list.

YOUR FAVORITE MONSTERS OF ALL TIME:
(In order of preference)
1. GODZILLA
2. DRACULA
3. FRANKENSTEIN MONSTER
4. KING KONG
5. THE WOLFMAN

GODZILLA overwhelmed the competition in winning the TMT favorite Monster write-in category, beating DRACULA by a better than 2 to 1 margin. Others who made a strong showing were THE THING, THE PHANTOM OF THE OPERA, THE MUMMY, CREATURE FROM THE BLACK LAGOON, RODAN, and THE BEAST FROM 20,000 FATHOMS.

****

So there you have it and so it goes. Godzilla can now stand tall (*although we've never seen him stand any other way*) as the officially crowned King of the Monsters and the other winning monsters are hereby notified that they should report to the TMT office to pick up their prizes at their earliest possible convenience. We've informed the 50 Foot Woman of her selection as the star of the *worst* monster picture ever made and she claims to have suffered *"irreparable psychic damage"* and *"severe loss of stature"* as a result. We've supplied her with a complete list of the names of all of you who demeaned her in this manner, and she should be getting in touch with you shortly. Speaking of winners, you may recall that we promised that a ballot would be randomly selected and that the person whose name adorned it would be the beneficiary of a complete set of TMT back issues and a **MONSTER TIMES MONSTER BOX** in which to store them. But just to prolong the suspense a bit and satisfy our sadistic bent, we are not going to announce the winner until **NEXT** issue. So tune in next time for the unveiling of the 1st Annual Winner of the 1st Annual Monster Times Monster Poll. And if you didn't get around to casting your vote this time . . . wait'll next year.

WHAT THIS COUNTRY NEEDS IS SOME GOOD $2 MONSTER BOOKS! PRESENTING . . . THE WEIRD AND HORRIBLE LIBRARY!

Weird and horrible yes, but also fun to read and look at! AND CHEAP. And that's the best combination of all. The fine folk at J.B. Lippincott, knowing full well the great need for some inexpensive monster books that are great to read (and even better to eat), now offer the following books for your permanent monster library. Buy a couple and scare your friends. (or throw one away!)

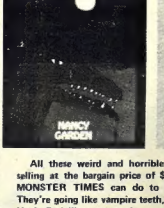
MONSTERS FROM THE MOVIES . . . 160 pages of illustrated history of monster movies by T.G. Alyesworth. It's a ghoulish survey of all the monsters we know and love . . . and are afraid of!

VAMPIRES . . . Not only does this 130 page book delve into the legend of true vampires, but also surveys all your favorite vampy movies. Everything from the real Count of Blood to Chris Lee.

MAGICIANS, WIZARDS & SORCERERS . . . Grab on to hat, occult lovers, as Daniel Cohen gives us 160 pages of fact, fancy and fiction concerning our friends the warlocks. Everything from Merlin the Magician to Mr. Wizard.

MUMMIES . . . Everybody loves mummies, right. Well Georgess McHargue's 160 page history of mummies is a must for any horror buff. She traces mummies from their beginnings right to the end of their bandages. Fully illustrated.

WEREWOLVES . . . Everything you always wanted to know about werewolves but were afraid to ask. 130 pages of howling text and pictures about our favorite man-beasts. To be read only under a full moon.



POLTERGEISTS . . . 160 pages of noisy ghosts, something you've always wanted. D.C. Knight (good name for a ghost writer, eh) traces the history of Poltergeists in this fully illustrated tome of knowledge.

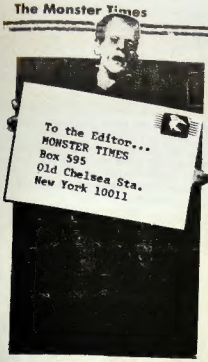
All these weird and horrible books are softbound, and selling at the bargain price of $2. It's all we here at THE MONSTER TIMES can do to keep these titles in stock. They're going like vampire teeth, so pick them up in a hurry. Uncle Godzilla wants you!

THE MONSTER TIMES BOOKSHELF, Dept. JBL
P.O. Box 595, Old Chelsea Sta.
New York, N.Y. 1001

Dear Monsters: Enclosed is $ to cover the cost of the ridiculously cheap items I've checked below. Get them to me pronto.

___ MONSTERS FROM THE MOVIES, $2 plus 25¢ postage
___ MUMMIES, $2 plus 25¢ postage
___ POLTERGEISTS, $2, plus 25¢ postage
___ WEREWOLVES, $2, plus 25¢ postage
___ VAMPIRES, $2 plus 25¢ postage
___ MAGICIANS, WIZARDS & SORCERERS, $2, plus 25¢ postage

NAME _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____



GLEEPS?

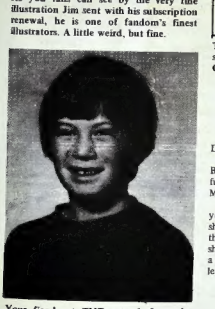
Hi gang,

GLEEPS. I see by my mailing label that my subscription to THE MONSTER

TIMES will expire shortly. Please extend my subscription for another 12 issues.

Best,
Jim Jones
Vista, California 92083

As you fans can see by the very fine illustration Jim sent with his subscription renewal, he is one of fandom's finest illustrators. A little weird, but fine.



Your fiends at TMT extend, from the bottom of our black hearts, warmest birthday wishes to Gary "Godzilla" Schlesinger, just turned 8. Happy birthday, Gary, and may all your days be monstrous ones.

LOOSE COMMENTS

Gentlemen:

Some loose comments on recent issues.

You should, I think, have mentioned that THE NAVY VS. THE NIGHT MONSTERS was taken from a fairly good book, Murray Leinster's THE MONSTER FROM EARTH'S END (Fawcett: NY, 1959; Muller: London, 1960).

Dean Latimer is a curious case. A few issues back, he said that he doesn't read Marvel Comics, except CONAN. Now, he says that he doesn't read (or can't stand) the Kirby DC titles. And that "indeterminate superheroines with skimpy costumes" line shows he doesn't recognize the Black Canary, so he's not familiar with GREEN LANTERN-GREEN ARROW either. This is your "Comics Wizard"? What does he read, SAD SACK?

Yours,
Mark Owings
2486 Elm Place
Bronx, NY 10458

As far as your comments concerning THE NAVY VS. THE NIGHT MONSTERS: We didn't know that the book was the inspiration for the movie. We had our suspicions, but we didn't know for sure.

Dean Latimer, however, we know about. Dean is a long-time comic fan and qualifies as a "comic Wizard." Dean's comic articles in the late, lamented EAST VILLAGE OTHER are classics. And while he's probably not the most knowledgeable—insofar as knowing all the little tidbits of info fans pride themselves on knowing—his attitudes and ideas about the comics are more advanced than most writers today.

TMT Fan Club Member Charlie Freed sends in this groovy drawing of THE GOLEM.

TMT HELPS CAUSE NIGHTMARES!

Dear Editor,

I have just read TMT 21 and had a BAD NIGHTMARE. I would like in the future more nightmares and more of the Monster Times.

I've been for the monster guys for years and try to watch late monsters shows. I'm afraid to say I can't stay up that late. If you can, try to make the show earlier, or I'll throw a book, a chair, a pillow, a shoe, a rock and last, but not least, a tantrum.

Your fan,
Lisa Pisanella
Plainview, N.Y.

We'll really try, Lisa. Our office is cluttered enough, so we'll really try.

Send us so many letters, postcards, boosts, detractions, bomb threats, etc., that the Post Office will have to deliver our mail with a bulldozer. Address all correspondence to: THE MONSTER TIMES, Box 595, Old Chelsea Station, N.Y., 10011.

the Monster Fan Fair

THE MONSTER TIMES FAN FAIR is another reader service of MT. Care to buy, sell or trade movie stills, old comics or tapes of old radio programs? Or maybe buy or advertise a fan-produced magazine? An ad costs only 10 cents per word (minimum, 25 words).

Make all checks and money orders payable to THE MONSTER TIMES, and mail your clearly printed or typewritten ad on the coupon below, to: THE MONSTER TIMES, Box 595, Old Chelsea Station, New York, N.Y. 10011. We reserve the right to refuse ads which would not be deemed appropriate to our publication.

Charles Cascone R.D.3 Box 487, Freehold, N.J. 07728. would like to contact politically progressive left and liberal comic freaks. Would like to trade and exchange ideas.

Selling Comic Books, Pulps, Playboys, Horror magazines, EC's Big Little Books, Walt Disney, premiums, Movie and Serial, Pressbooks, Lobby Cards, Posters, Photos, etc. 1900-1973. Catalogue 60 cents Rogofsky, Box MT 1102 Flushing, New York 11354

Wanted: Back issues of Mad magazine. Will pay up to 60c per issue. Send your list to Richard McHale, 12 Grove St., Ayer, Mass. 01432

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